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MANUAL OF Gymnastic Dancing

S. C. STALEY, B.P.E., M.A.
and
D. M. LOWERY

ADOPTED BY THE
Y. M. C. A. PHYSICAL DIRECTORS' SOCIETY

A slight reconstruction of a thesis presented to the faculty of the Y. M. C. A. College of Springfield, Mass., by S. C. Staley in the year 1917, in partial fulfilment of the requirements for the degree of Bachelor of Physical Education.

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PREFACE

The term "gymnastic dance" has come to have certain definite implications, implications which make it the direct opposite of the "esthetic dance"; the latter implies grace, complexity, and femininity; the former implies vigor, simplicity, and masculinity. By the same token, whereas "esthetic dancing" implies dancing by women and girls, "gymnastic dancing" implies dancing by men and boys. It goes without saying then, that, guided by the common concept, the following pages were prepared solely for use with men and boys. This, however, does not preclude their use with women and girls; in fact, there is much to be said in favor of such use.

The literature on gymnastic dancing is limited to two volumes and about a score of shorter articles. Of the two books, one, "Gymnastic Dancing," by Davison, is now out of print, and the other "Gymnastic Dancing," by Rath, seems to be better adapted for use with women and girls than with the opposite sex. The articles mentioned are scattered and, of course, somewhat inaccessible.

On the other hand, the movement itself has enjoyed continuous growth. Gymnastic dancing is a large factor in the majority of programs of physical training today.

For these reasons there exists at the present time a very urgent need for a work on this subject. It was to meet this need that the present book was undertaken.

Throughout, a determined effort has been made to hold to fundamentals; and "practicability" has been given precedence over everything. In keeping with these aims, all of the material introduced herein has, as Davison puts it, "been tried on the dog." While agreeing with Dr. Sargent,

who in a letter says, "I have little faith in practice work gained from textbooks," the writers feel that the material presented will be found to be understandable and usable by anyone with a reasonable amount of preliminary training.

The writers believe that their offering will be of greatest service in three respective fields: (1) to standardize gymnastic dancing nomenclature; (2) to serve as a textbook for Gymnastic Dancing in the colleges, normal schools, and summer schools of physical education; (3) to serve as a source book for the formation of gymnastic dances. If the book is found useful to these ends the writers will feel that their efforts have been repaid.

Indebtedness is acknowledged to the members of the faculty of Springfield College, and to the members of the Physical Directors' societies who have given wise counsel and advice. Dr. D. A. Sargent, Dr. W. G. Anderson, and Mr. L. C. Schroeder are deserving of special mention. And to Dr. George J. Fisher who inspired its production a wealth of thanks is extended.

Worcester, Mass.,
June 30, 1920.

S. C. STALEY.
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CHAPTER I

HISTORY OF GYMNASTIC DANCING

1. **Foreword.** A brief review of the history of dancing plainly indicates that dancing is both the first art and the universal art of mankind. Historians commonly agree that it had its origin in primitive attempts at dramatic expression which, following the law of the universe, immediately assumed a rhythmic nature. All peoples, whether of a high or low degree of intelligence, have always been zealously devoted to it; with different groups and at different times it has taken various forms but it has always been present. On the other hand, physical training in its broad sense, has been recognized only by the more civilized nations. And only a few of these have linked the two. With the exception of the Greeks it is quite possibly true that no one before the period of modern physical training associated these two very fundamental activities. With other groups the dance was carried on from religious and social reasons only. In ancient Greece the gymnastic dance was carried on for the purpose of developing endurance, grace, and suppleness, qualities which are essentially the same as those aimed at in the modern program, only they are given the more modern names of "condition," "coordination," and "suppleness."

It is the purpose of this paper to discuss the history and development of gymnastic dancing; inasmuch as this activity is a matter of physical training it seems wise to weave our thread about the history of that movement. Following out this idea, the material seems to shape itself into four natural periods: (1) the period of ancient history; (2) the period of medieval history; (3) the period of modern Eu-

rope; and (4) the modern development in America. In the first two of these periods we shall review the movement according to its general appearance. In the last two periods it seems best to trace the movement through the conception which successive leaders in physical training had of it.

2. Pre-Greece. It is doubtful if any of the nations prominent in world history previous to the Grecian era took any active interest in dancing for physical training purposes. Most of these primitive peoples practiced war dancing, but this was carried on for different ends; it aimed principally at arousing the emotions to a fighting pitch. Some of these peoples, though, who still existed during Greece's heyday, introduced dancing for physical training purposes; all nations, be it noted, tended to copy the activities of this sophisticated society. No emphasis should be placed on this, however; it was distinctly sporadic and of little consequence

3. Ancient Greece. Greece, the acknowledged leader in culture and education during antiquity, was likewise leader in the physical training movement. During the later years of her ascendancy the term "Gymnastics" was used very frequently, indicating that it had become a recognized system. In view of the fact that most of the prominent leaders in Greek life spoke favorably of dancing as an excellent means of physical activity one is led to believe that this exercise occupied no mean part in their training. Homer, whose writings are dated as early as 800 B. C., placed dancing on the list of essential bodily exercises. Herodotus included dancing in his medical gymnastic work. Galen, too, was an advocate of the dance. Socrates, Plato, and Aristotle were all very ardent advocates of this activity, indorsing it for its training value in education.

The most noted of all dances for purposes of physical development was the "Pyrrhiche," a pyrrhic (or war) dance performed under full weight of arms. This dance later came to be of universal adoption, being copied and used by many other nations. It was a slow, yet impassioned series of movements that required tremendous strength and endurance to perform, hence it had splendid training features.

The Greeks in their system of physical training included one phase, termed the "esthetic," which is essentially gymnastic dancing. Gardiner, in his volume devoted to "Greek Athletic Sports and Festivals," says: "Music and gymnastics reacted on one another. The tone and manly vigor which athletic exercises gave saved the Greek from the effeminacy and sensuality to which artistic temperament is prone. At the same time the refining influence of music saved him from the opposite faults of brutality and Philistinism. The Greek carried the artist's love of beauty into his sports. Mere strength and bulk appealed to him no more in the human body than they did in art. Many of his exercises were performed to music, and he paid as much attention to the style in which he performed as to the result of his performance."

Gymnastics, Gardiner says, began to occupy a definite place in Greek culture at about the beginning of the fourth century B. C. In recording the variety of exercises carried on by these ancients, he includes dancing. After saying that wrestling, boxing, ball playing, etc., "were taught progressively, at first the simple movements or positions separately, then combinations of these movements which admitted of being taught to classes as drill to the accompaniment of music," he adds: "Dances could be utilized in the same way; the movements of wrestling were imitated in a

dance performed by Spartan boys called 'gymnopardike' just as the movements of war were imitated in the pyrrhic and other war dances." We have ample reason to believe that athletic dancing was a common practice with these people.

4. **Ancient Rome.** Rome, as in most of her cultural and educational activities, copied the physical training program of the Greeks. Rome was heart and soul a military state; due to this fact these people conceived gymnastics from a military point of view. Dancing was practiced among other activities but purely for military purposes. The "Pyrrhiche" dance of the Greeks was extremely popular. It may be said that they made no original contribution to physical training; incidentally they added nothing to the gymnastic dancing concept.

5. **Medieval Europe.** The Gauls, Iberians, Germans, and other peoples of medieval Europe, practiced gymnastics from purely military reasons. The "Pyrrhiche" dance of the Greeks met with some degree of popularity. It was also a favorite pastime with these people to practice various forms of what is now called sword dancing. This dancing consisted of stepping among upturned swords and spears or swinging them about as Indian clubs are handled today, the object being to cultivate agility and courage. This fact indicates that it, like the "Pyrrhiche," was done for military reasons rather than for purposes of physical training. None of these people had an enlightened conception of physical training, therefore it is easy to understand that they had no concept of gymnastic dancing.

6. **Ascetic Ideal.** Immediately following the medieval period we have the monkish ideal of asceticism dominating the minds of Europe. This resulted in an absolute neglect

of the physical body; asceticism tabooed all forms of physical effort. A culture that advocated total depravity of the flesh, of course, could have no place for any practice that tended to improve the condition of the body. As a result we have some blank pages in the history of physical training. During this time, of course, when we have no physical training we can have no record of gymnastic dancing.

7. **Mercurialis (1569).** The renaissance which crept over Europe during the fourteenth and fifteenth centuries was responsible for a renewed interest in physical training. It is rather striking that this phase of culture originated and spread along the course of the general renaissance, having its first beginnings in Italy and gradually spreading to France, Germany, and the British Isles.

The modern movement of physical education many historians date as beginning with the appearance of Mercurialis's work, "De Arts Gymnastica," pressmarked 1569. Mercurialis himself did nothing as a teacher or practitioner of physical culture; he was a thinker and a student and as such saw the significance of physical exercise. In his writings he ardently advocates a return to the practices of the Ancient Greeks. In his material we find suggested, among other phases of physical activity, dancing, as he says, "for the physical good it rendered."

8. **Montaigne (1580).** Montaigne, in his immortal essay on "Education," published in Bordeaux in 1580, in a paragraph espousing the cause of physical activity, says, "Our very exercises and recreations, running, wrestling, music, dancing, hunting, riding, and fencing will prove to be a good part of our study." The fact of the presence of dancing in the list of physical activities prescribed by this venerable writer as well as by Mulcaster, Locke, and others, gives

conclusive evidence of the esteem it claimed from the educators of that time.

9. **Two Centuries (1580 to 1774).** From Montaigne's time to the beginning of the modern gymnastic era, nothing of special note was said or done about the physical or educational value of dancing. Prominent educators, during these intervening two centuries, spoke more or less favorably of it as a form of exercise, classifying it with riding, running, swimming, wrestling, etc. But no special significance or consideration was given to it as a separate and distinct phase of physical activity. Rather the other extreme. As a form of physical activity it was considered merely because it involved exercising; it did not figure in any of the purely gymnastic programs.

10. **Basedow (1774).** Basedow, in the famous Philanthropium at Dessau, opened in 1774, introducing perhaps the most complete course in physical training the modern world had witnessed, included dancing among the essential activities. This effort of Basedow's is undoubtedly the first successful experiment of any proportions in modern physical education. It is particularly significant that dancing although of a social kind, was listed. While with Basedow, as others later, dancing was carried on for the purpose of education in gentility principally, it shows the trend of the times; education was incomplete without a course in it.

11. **Guts Muths (1793).** Guts Muths, a pupil of Salzman's (who in turn was a pupil of Basedow's), perhaps the next outstanding figure in physical education, published, in 1793, his "Gymnastics for Youth," in which he advocated dancing as a means of physical exercise. For instance, he says, "Dancing is an exercise strongly deserving recommendation, as it tends to unite gracefulness and regularity

of motion with strength and agility." He further says, "It is most proper for children, but should give place to other exercises at the commencement of the period styled youth." He not only advocated dancing but promoted it vigorously in his gymnasium at Schnöpfenthal.

Guts Muths is the first modern author, as far as I can find, to use the term "gymnastic dance." With him, though, it was practiced, as by his predecessors and contemporaries, separate from the regular gymnasium work, under a special master; mayhap in the gymnasium. One quotation from him particularly sums up his whole attitude toward the matter. "A good gymnastic dance for the open air, approaching the heroic ballet for young men or boys, calculated to exercise their strength and ability, excite innocent mirth and youthful heroism and cherish their love of country through the accompaniment of song, is an extremely desirable object which is still wanting among all our improvements in the art." In Guts Muths's list of definite gymnastic exercises he included rhythmical leaping, hopping in place, using one or both feet, kicking legs forward or backward, rope skipping, and jumping exercises. These, it is well to note, were the forerunners of the modern gymnastic dance.

During the later years of the eighteenth and the early years of the nineteenth century there were several outstanding figures in the movement of physical training but as far as can be observed from a review of their work and writings they made no contribution to gymnastic dancing. This group of leaders, Weith, Nachtigal, Clias, and others, were promoters and not original contributors. All give positive evidence of favoring the dance but like their predecessors believed that it should be directed by a dancing teacher and not by the physical director; in this respect

it was placed in the same category as riding, hunting, etc.

12. **Ling and Jahn (1811).** Following this array of brilliant leaders in physical education, we have the simultaneous appearance of the two greatest of all—Ling and Jahn; the first a product of Sweden, the second a product of Germany. They were so outstanding in their methods and principles that they have come to be known as the fathers of two distinct schools of gymnastics—the Swedish and the German.

Strangely, yet on second thought not so strangely, neither of them, as far as can be discovered, made any advance in the field of gymnastic dancing. Ling, interested in the purely medical aspect of exercise, presumably never gave dancing a thought. And Jahn, primarily interested in the development of a vigorous hardy manhood, had no place for light esthetic movements such as the dance afforded. The probabilities are that if it ever came to his attention he never gave it a second consideration.

13. **Amoros (1814).** Amoros, the enthusiastic Spanish disciple of physical education of the early nineteenth century, did promote dancing, however, including it in his outline for gymnastics. In his voluminous work, "Gymnastics and Morals," put before the public in 1830, he gives dancing an estimable place. But like his contemporaries he gives it no place in the gymnasium day's order, ranking it as separate like bicycling, riding, etc. His program is of especial historical interest for we find him laying considerable emphasis on singing in the gymnasium, both during exercising and while resting between exercises. He started this work in Paris as early as 1814. It is quite probable that he originated the idea of musical accompaniment to gym-

nastic work. He says that he put music and singing into the curriculum out of a desire to make the exercises "pleasurable and rhythmic." This statement leads one to believe that it was original with him whether it was new to the profession or not.

14. **Spiess (1840)—Roundel.** Hans Ballin, the eminent writer for the early pages of the *Turner* magazine, *Mind and Body*, in the second number of that paper, attributes the origin of the "roundel" to Adolph Spiess. Mr. Henry Metzner, who for nearly half a century was the beloved director of the New York City Turnverein, and others confirm this statement. Mr. Ballin's report is as follows: "Adolph Spiess, the illustrious creator of school gymnastics, the originator of many kinds of apparatus, and, last but not least, the reviver of the folk roundel—and the author of the poetical musical roundel of the German system of gymnastics." The roundel as defined by its originator, consists of simple marching, hopping, skipping, and running movements and evolutions. It was always accompanied with singing and, where opportunity afforded, music was added.

Obviously, the roundel was the forerunner of the modern gymnastic dance. It is true, though, that this form of exercise was devised primarily for the children in the schools and turnhalls and on the playgrounds. It was practiced to a limited extent with the women, but, as Mr. Metzner tells us, never with men. From Spiess's day on the dance came to occupy a permanent and an increasingly prominent place in the scheme of physical education.

15. **Rothstein (1851).** In the year 1851 we have appearing a German work by Capt. H. Rothstein, director of the new Royal Central Gymnastic Institute, entitled "Gymnastic Free Exercises," in which we find particular atten-

tion paid to "Esthetic Gymnastics." The writer introduces what he calls "transition exercises"—that is, exercises occupying an intermediate position between gymnastics and dancing. The author of the exercises recommends that they be practiced in the form of the "contre-dance or quadrille," and executed more or less to command. He also lists follow-stepping, hopping, and maze running. Dance movements, while not yet known as such, it will be seen, are gradually creeping into the calisthenic program.

This work published in Germany, and later (1853) in England, indicates the tendency in Europe. The evolution up to this time has largely taken place on that continent. From now on American institutions take the leadership. This is so completely true that both the gymnastic dance, as modernly conducted, and the use of music in the gymnasium, might be truthfully called American contributions to Physical Education. These two institutions, it is true, had been used before, but it was in America that they were given a permanent scientific standing.

16. Hamilton (1827). While there were considerable activity and progress in gymnastics on the continent of Europe, a comparative state of apathy existed in the British Isles. For this reason England has very little to contribute to the movement of gymnastic dancing. It is true that Mulcaster and Fuller and others had advocated dancing as a desirable physical activity; but nothing original or constructive had been attempted. In the early nineteenth century we have the beginning of a change for an enlarged physical program. With this change we have the reintroduction of dancing. But for the time being it was considered apart from the regular gymnastic program. It is true, of course, that the English had always done a great amount

of folk dancing. This, like ballroom dancing, however, was not carried on for physical ends.

Gustave Hamilton, the first authoritative contributor to physical education in England, in his work, "Elements of Gymnastics," published in 1827, makes the following statement in his opening paragraph: "Gymnastic exercises in their broadest significance include every vigorous exertion of the muscles and limbs—walking, dancing, balancing, running, jumping, vaulting, climbing, wrestling, riding, and swimming." But he immediately follows with: "The scholastic course usually includes only walking, balancing, running, jumping, vaulting, and climbing . . . while dancing is in other hands and wrestling is too dangerous and riding is inconvenient." His qualification thus, of his original statement, very aptly depicts the attitude of the English toward this movement. Dancing, while a good physical exercise, was not considered to be part of the physical education program. It was carried on for other ends.

This closes our discussion of the development in Europe. The scene now shifts to America where the gymnastic dance had its real beginning and development.

17. Beecher (1837)—Steps for Women. Miss Catherine Beecher, opening a girls school in Cincinnati, Ohio, included in her program of physical exercises such preliminary dance activities as marching, skipping, hopping, and others. This work, as far as can be definitely ascertained, was the first of its kind in America.

In her "Educational Reminiscences and Suggestions," published in 1874, Miss Beecher says: "In Cincinnati I invented a course of calisthenic exercises accompanied by music which was an improvement on the one I adopted at Hartford. The aim was to secure all the advantages sup-

posed to be gained in dancing schools, with additional advantages for securing graceful movements to the sound of music. These exercises were extensively adopted in schools both east and west, and finally passed away." Later she goes on to say: "The Dio Lewis system of gymnastics includes many of my methods with additions which seem objectionable in this respect: they are so vigorous and ungraceful as to be more suitable for boys than for young ladies." This work might be said to be, with that of Spiess, precursory of the gymnastic dance. Her steps, too, like those of Spiess, were not thought of as dance steps; they were simply rhythmic exercises. Her work, let it be repeated, was with women; as yet we have no positive information of similar work for men.

18. **Lewis (1862)—Steps for Men.** With the appearance of the Dio Lewis system, the work so superbly carried on by Miss Beecher with women's classes was introduced into men's classes. Lewis promoted this work for several years, meeting with great success. In 1862 he edited his popular book entitled, "New Gymnastics," in the program of which we find such exercises as hopping, skipping, leaping, running, and the change step—all done to music. Miss Beecher had used music at an earlier date, but this marks its first appearance with male classes in this country. Lewis's practice of doing these steps in pairs also marks a step forward, betokening the social tendency.

Within the next few years following the publication of Lewis's work, there appeared several other books dealing with the same subject. Many of these were without question rehashings of Lewis's work. To Lewis is due an immense amount of credit for inaugurating this form of

physical culture, which was later to assume considerable prominence in the field of physical training.

19. **"German Influence" (1865).** For the next twenty-five years after the appearance of Lewis's work we see a gradual but continuous development. Adolf Spiess's influence through his girls' gymnastics and the German tendency toward rhythmical gymnastics began to take effect. The "Gangarten" and "Huffarten," as they were called, introduced by Spiess, were carried on in most Turnvereins. These steps—hopping, skipping, sliding, etc.—were gradually increasing in number and variety. With the introduction of the Turner Societies in America, we have the beginning of a new era in physical education. Mr. Eberhard assures us that skipping, change stepping, follow-stepping, galloping, and a few other fundamental steps, with variations, were practiced in the early Turnvereins of which he knew, as far back as 1865. Mr. Avon C. Burnham, for many years director of the gymnasium at the Adelphi Academy in Brooklyn, was a leader in this work.

20. **Musical Drills (1865-1885).** Another phase of gymnastics introduced, it seems, just at the close of Dio Lewis's active career was the "Musical Drill." This form of exercise by its very nature greatly influenced the oncoming of the modern gymnastic dance. For a score or more of years (about 1865 to 1885) the United States and England were flooded with this type of work. These "Musical Drills," consisting of more or less artistically arranged exercises put to music, included, not infrequently, dance steps. Such steps were known as rhythmical balance exercises rather than dancing steps. To some measure they hurried the day of the coming of the gymnastic dance.

21. **Eberhard (1887)—Fancy Steps.** In the year 1887 we

have the semblance of a definite step forward. It was at this time that Mr. Eberhard, then director of the Boston Turnverein, was asked to teach at the Harvard Summer School of Physical Education. Knowing the physical value of dancing and yet realizing the churchly aversion to it, he chose to title his work "Fancy Steps." In a conversation with the writer, he said that it was not altogether a satisfactory title but, as he said in his characteristic way, "We had to name the pup."

The exercises that Mr. Eberhard carried on were largely the steps that had been practiced in Germany for years. He and others had taught the same steps for years before in this country, but his was the initial attempt to Anglicize the nomenclature for them. With the appearance of this nomenclature we have opening enlarged possibilities for the gymnastic dance. The appearance of this work in the volume compiled by Mr. Wm. A. Stecher lent a decided impetus to the movement then so well under way.

22. Anderson (1887). It was also in the year 1887 that we have the beginning of the gymnastic dance as we know it today. Dr. W. G. Anderson, now at Yale, I believe, is rightfully named the founder. He wrote the author of this paper: "In 1887, while at the head of the Brooklyn Normal School of Gymnastics, I felt that dancing could be used to arouse greater interest in gymnastics. I also felt that the right kind of dancing would develop the ear, as well as add to the grace of my students." In another letter Dr. Anderson says: "My first dance was a straight jig. This I taught in the spring of 1887." He tells us that he studied and quite thoroughly learned Russian ballet dancing, Irish jigs, reels, and clogs, and while traveling in the south learned some breakdowns and negro clogs. He also learned

buck-and-wing and soft shoe dancing in Holland and England and some in this country. He says: "All of this work I taught in my classes in Brooklyn, N. Y., in Chautauqua, and later at Yale and the various universities and schools where I was a member of the faculty."

So began modern gymnastic dancing. From Dr. Anderson's classes both at Brooklyn and Chautauqua went scores of pupils who retaught the fundamentals they learned from him.

23. Enebuske (1890). Dr. Claes J. Enebuske, who succeeded Baron Posse as director of the Boston School of Gymnastics in the summer of 1890, published that same season a work entitled "Progressive Gymnastic Day's Order," in which we find the general tendency of the times in physical education very well put.

Regarding our subject, Gymnastic Dancing, he says: "Gymnastic dancing is a form of applied gymnastics; a combination of jumping and gymnastic games." He feels that it should be included in esthetic gymnastics. However, he closes his statements on the subject with the confession that it is too soon to say much concerning gymnastic dances in connection with rational gymnastics as "they have not yet received the scientific elaboration and finish that are necessary to prepare them for enrolment as a part of systematic gymnastics." Enebuske himself thereby sums up any comment that the historian could make about the work at this time—not enough was known about them; much experimentation had yet to be done.

24. Folk Dances (1892). In the year 1892 a Swedish Society of New York City set about collecting, with the object of preserving them, the historic folk dances of their people. This event lent unquestionable stimulus to folk

dancing in this country. Since the date of this collection to the present time the folk dances of these people and the other nations of the world have been the chief source from which gymnastic dances have been drawn. To Miss Elizabeth Burchenal and Dr. C. Ward Crampton, both of New York City and leaders in the folk dance movement, is due great credit for their indefatigable efforts in collecting much of this material. The New York City schools and playgrounds under the leadership of these two instituted a program of dancing that has had a tremendous effect in spreading the work throughout the country.

Dr. Luther Halsey Gulick was another leader in the profession of Physical Training that did much for the promotion of this phase of education. His studies of the philosophical, psychological, and physiological aspects of dancing were exceptionally learned. In 1910 he published the bulk of these studies in a volume entitled, "The Healthful Art of Dancing." By lecturing and working Dr. Gulick was instrumental in introducing dancing into many fields that would otherwise have remained untouched for some years.

25. **Gilbert (1894).** A letter from Dr. D. A. Sargent on the subject of gymnastic dancing says: "Mr. H. B. Gilbert was first employed to introduce this work (gymnastic dancing) at the Harvard Summer School of Physical Education in 1894. The year previous I talked with him about the possibility of some such work and insisted upon a radical departure from the old style ballet school in which great stress was put on pointed toe work, and that the dancing should be combined with movements of the arms and body in order to make the exercise more effective for all-round development. At first this work was called 'dancing calis-

thenics,' afterwards 'esthetic dancing,' which was finally changed to 'classic dancing.' Finally the thing became too esthetic or too classic so that only girls would take part in the practice and it became necessary to modify the dancing so as to give more opportunity for a heavier kind of work."

This statement by Dr. Sargent very well puts the position that Gilbert occupied as a teacher of gymnastic dancing. Starting with the purpose of contributing to gymnastics for men, his work gradually became more and more feminine in type. His esthetic or classic ideal, however, is still held by a few gymnastic teachers; their conception being that men's gymnastics are too formal and set. Esthetic dancing, they argue, opens a great field of exercises that no other branch of physical activity has access to. Historically "esthetic" dancing for men is a "sport" that has not thrived.

26. **Hebbert (1895).** It was in the year 1895 that Mr. O. L. Hebbert, Physical Director of the Providence Y. M. C. A., began the phase of gymnastic work that has marked his long and successful career. A letter from him says: "The first class dance I taught was a polka series of eight steps. 'The Dainty Steps,' named from the music, was the first advanced dance given in exhibition. This was in 1895. I first gave a few steps in Charlestown, but they were elementary and were given to take the place of running as space was limited and they were not so hard on the feet as running, especially for heavy men."

Mr. Hebbert might be called the great popularizer of the movement. Teaching at Providence and later at Boston, giving additional time to the Silver Bay and Harvard summer schools, and conducting classes at the Posse Gymnasium and Sargent School at Boston, have given him an unexcelled opportunity to disseminate the material he has

so ably gathered. His unbounded enthusiasm for gymnastic dancing is in a large degree responsible for its popularity today. His statement, "I think I have nearly one hundred different dances now," is eloquent evidence of his love for his work. Mr. Hebbert got his material particularly through adapting folk dances to meet his needs.

27. **Davison (1909).** The year 1909 marks another important date in the history of gymnastic dancing. It was in this year that the splendid work, "Gymnastic Dancing," from the hand of Mr. W. J. Davison, appeared. Mr. Davison's unflagging zeal at the Silver Bay Summer School for four summers previous had been very fruitful of results. Constant demands for publication of a work on the subject led him to write this volume.

The influence of Mr. Davison's school work has been far-reaching, especially among the Y. M. C. A's. Silver Bay has sent forth hundreds of men to carry on the work as he set it up there. In addition, he has done much instructing at the conferences and periodical gatherings of the profession. His book was officially adopted by the Physical Directors' Society of North America and has been since the date of publication the chief source of material on this subject. Mr. Davison should receive much credit for his work. His is probably the largest single contribution the movement has had.

28. **Today (1920).** Since the appearance of Mr. Davison's book, interest in gymnastic dancing has steadily increased until today there is hardly a department of Physical Training in the United States that does not give a definite place to it. The widespread adoption of music in the gymnastic program has had a great deal to do with this increasing popularity. The effort to adapt exercise to music easily

leads to the introduction of esthetic, neuro-muscular exercises such as dancing offers.

The leading universities of the East—Amherst, Yale, Pennsylvania, Columbia, Cornell, Syracuse, and others—give it a prominent place in their physical programs. The Y. M. C. A.'s, all over the country, include a bit of it in the day's order. The leading schools of physical education—Springfield, Chicago, Sargent, Savage, Indianapolis—and all university schools, devote an estimable part of their program to it. The summer schools of physical education—including those conducted by the Y. M. C. A. and the universities, all include gymnastic dancing in their curriculum. Secondary schools with their recent increased attention to physical education are giving dancing a larger place in the day's order. The Turnvereins, too, are devoting increased attention to this phase of physical education.

The gymnastic dances of today are nothing more than folk dances or national dances modified to meet the demands of the men's gymnasium class. Quite a number of such dances have been published in the periodicals dealing with physical education, but the totally unsystematized method of describing such dances makes them exceedingly difficult to interpret and put into use. With the development and universal adoption of anomenclature we can look for new impetus in the gymnastic dancing movement. This is the mission of this book.

CHAPTER II

DANCING IN EDUCATION

1. **Foreword.** Dr. Luther Halsey Gulick, in the brief introduction to his excellent work, "The Healthful Art of Dancing," says: "When we ask those who have studied the history of our kind to point out to us the time and place in which human life has been most brilliant and full, with extraordinary unanimity they tell us that during eight hundred years the people of Greece lived lives of unexampled attainment and left a record in literature, poetry, drama, legislation, which has never yet been even approached by any other people in any period. When we turn to the records of this people and search the workings of her wise men in the endeavor to find the answer to the question as to what form of education it was which produced these balanced and brilliant lives, we are told that one of the fundamental and essential elements was dancing; that dancing which united body and soul in the expression of high emotion; that dancing which represented in social form those virtues which it desired to stamp upon the soul. These sages say that through these cadenced rhythms, these expressions of strong and virtuous emotions, that poise—mental as well as physical—becomes wrought into the tissue of character."

This short paragraph admirably sets forth the thought underlying the modern conception of the dance as interpreted by the leaders in the educational movement in this country. Dancing as a healthful exercise or as an artistic pastime, whichever may be one's bias toward it, has lain in disuse too long, and it is to be hoped that its revival will soon take place. Let it not be understood that we mean by

dancing the social or ballroom dance that developed in the seventeenth century and flourishes so rampantly today, but rather the graceful, artistic dance that is so emotional, expressionistic, and individual—the folk dance or the national dance are representative of the type I have in mind.

Arguments extolling the virtues of the dance as an institution in our national life might be gathered and presented without end and it requires a willful effort to keep this chapter within the limits of practical presentation. It is my purpose, however, to limit the discussion to the major phases. The bulk of the paper will, therefore, be given over to a study of a few of the primary aspects, namely, educational, hygienic, developmental and corrective, recreative, social, and esthetic. In the final pages there is an attempt to compare the gymnastic values of dancing and several other phases of physical activity.

2. Educational Aspect. The educational aspect of dancing has been extremely well put by Dr. G. Stanley Hall in his work, "Educational Problems." He says: "Dancing I would describe as the liberal humanistic culture of the emotions by motions. Feeling and movement not only fit, but intensify each other, and to a degree, by changing either we change the other. Herein lies the great educational potency of dancing, and this makes it the best of all illustrations of harmony between mind and body. . . . Although it may become a highly technical art, dancing is best conceived as an originally spontaneous muscular expression of internal states, primarily not with the purpose of imparting, but for the pleasure of expressing them. Thus the pedagogic value of dancing is to enlarge the emotional life by making all the combinations of movements that it is mechanically possible for the body to make." This last statement I feel

should be qualified, limiting movements to those that are coordinated and of fundamental value—that is, those that have a biological background.

He goes on: “Ordinary life not only of work but even of play leaves unused sets of activities, and as these atrophy the feeling-states that they express tend also to fade, and so life grows partial and fragmentary, and we fail to experience all that our heredity makes possible. Thus all should dance in the sense above described for their own psychic welfare, for it helps the young to orb out the soul and keeps that of the aged from shriveling and invagination. Thus we have here another of the ways in which we draw upon the immeasurable wealth of life represented in our pedigree and make the best and most vital in the careers of our long line of forebears live again in us. We resurrect their joys and bury or even perchance participate in their sorrows. Our age of drudgery and strain, alternating with too passive pleasures, knows little of the resources of dancing for education and all-sided development.”

Dr. Luther Halsey Gulick, discussing the same point, says: “The movements of folk and national dances out of which our principal gymnastic dances have risen, are, under analysis, an epitome of many of the neuro-muscular coordinations which have been necessary to the life of the race. They have grown up very slowly through centuries until they have come to fit and express the very soul of the people, embodying its memories, expressing its psychophysical traits and aspirations. Upon the basic neuro-muscular coordinations have been embroidered, for esthetic purposes, certain finer movements. The movements themselves, however, the coordinated movements of the legs, the swaying of the body so that its center of gravity is in constant relation to its point of support, the movements of

the arms as well as those of the head—such movements follow long-inherited tendencies toward neuro-muscular coordinations which arose under the selective influence of survival.”

In other words, the majority of dances are directly imitative of human occupations; such as the sowing, harvesting, trading, hunting, and the other dances representing craft activities—building, weaving, etc.

The body as an agent of will and feeling does not, as has been pointed out, use all possible muscular movements, but only those which have, during the past, expressed will and feeling and which, during adult life, are to be used. Therefore we are led to assume that the fundamental emotions are definitely linked up with the neuro-muscular system. If the folk dances do in truth express an epitome of man's neuro-muscular history as distinguished from mere permutation of movements, we should prefer on these biological grounds the folk dance combinations to those of the unselected or even the physiologically selected combinations. Or in more specific parlance, the gymnastic dance from biologic reasons is preferred to the calisthenic drill, apparatus work, and similar artificial activities.

3. Hygienic Aspect. We have a great amount of testimony as to the hygienic value of dancing, writers almost universally speaking of it as the “preserver of youth.” The spirit of the dance, it is true, tends to have this effect. Dancing, as it were, suggests youth, energy, life—in fact youth is the very essence of dancing.

We have as convincing evidence of the hygienic value of dancing a study made by Dr. L. H. Gulick. In this study Dr. Gulick sent questionnaires to a large group of institutions where dancing was being carried on. He asked,

among others, two questions that are related to our subject: (1) Did folk dancing make the children happier? (2) Did folk dancing make them healthier? His replies to each were unanimously in the affirmative. Each institution, too, was enthusiastically in favor of continuing the work.

Among the hygienic effects that dancing has, to enumerate those commonly recognized by dancing teachers, the exercise removes excess accumulations of fat, replacing the same with healthy muscle tissue, thereby transforming a body that was soft, inactive, and soggy into one that is tonic and elastic. As a means of organic stimulation, dancing can be made vigorous enough to satisfy the most hardy nature. Also as a means of getting a "sweat-up," which is, from a hygienic standpoint, one of the primary requirements of physical exercise, dancing has no superior. The mental attitude of the dancer makes this possible. The dancer prosecutes the most vigorous steps with no thought for the work he is doing. He is only aware of his pleasure.

From a physiological viewpoint, dancing is the best all-round exercise that we have in our program of physical training. There are no excessively difficult exercises from the standpoint of muscular strength, a fact that eliminates the possibility of structural strain, torn ligaments, tendons, wrenched joints, etc. The exercises in dancing are first of all perfectly normal and natural—generally they are the outgrowth of some primal survival occupations. There are no abnormal positions held and only in a few exaggerated instances are such positions taken at all, thereby eliminating the possibility of functional disorders. The rhythmical movements of the trunk box augment the circulatory flow. Poses depressing the lungs, thereby hindering the respiratory mechanism, are but few, and are then simply passed

through or held but momentarily. The rhythmical nature of the exercises is also a decided factor in the eliminatory process.

Dr. L. H. Gulick's statement of the effect of dancing on the circulation very concisely sums up that particular aspect as follows: "We have thus a number of factors combining to increase the efficiency of circulation. The blood is pressed on by muscular contraction; it is sucked into the thorax by respiratory movements and is pressed out of the abdominal cavity by the bending movements."

Following Dr. Gulick's suggestion, we find that the circulatory system is not the only system affected. The lymph circulation is also stimulated to increased activity. Bathing all of the cells of the body, holding in suspension the nourishment for these cells and serving as an agent to remove the waste from them as it does, we have in the jarring and jolting of the dance a tremendous factor in the promotion of general tissue hygiene.

Exercise, in so far as it affects the larger groups of muscles, puts a measured demand on the respiratory system. The wastes of the body are collected and eliminated through the lungs and fresh oxygen is introduced about the cells thereby greatly improving general physiological conditions. Hence, dancing, by virtue of the strenuous exercise that it affords, may be of tremendous physiologic usefulness.

The peristaltic action and churning processes that are necessary to good digestion receive their stimulus for action principally through body activity. The jarring, twisting, and jolting of the vigorous dance again plays its part here.

The large movements of the body in performing the active dances, besides having a stimulating effect through the neural system on the process of elimination, also have

a decided physical effect in promoting that same function. Persons afflicted with constipation can do nothing better than participate in some vigorous dance that involves a great deal of leaping and body bending. It also has a noticeable effect upon urinary action. The kidneys are stimulated, the blood is rendered purer, and a healthier condition of the body is induced. All in all, the physical exercise of the vigorous dance stimulates the fluids of the body into healthy circulation, thereby refreshing and renewing life in the parts.

In a therapeutic way, also, dancing has been demonstrated as being exceedingly effective, being practiced in most modern sanatoriums. With slowly convalescing cases no better form of exercise has been found. The possibility of regulating the dosage to meet the requirement of the weakest or strongest patients makes it of tremendous value in this field.

It has been demonstrated, too, that dancing is an excellent curative measure for particular diseases; for instance, any of the chronic diseases of the digestive tract are greatly improved by having the patient take dancing treatments. The general stimulating effect of dancing on the circulatory and respiratory systems also, makes the dance of inestimable value in these fields of pathology.

It is now known that flat feet are the cause of many forms of ptosis. Inasmuch as it has been demonstrated that ptosis predisposes to many other forms of disease, we can readily comprehend the value of raising the arches. Dr. Gilbert's study of dancing has shown that participation in this activity raises the arches of the feet considerably. Hence the practice of dancing is a preventive as well as a remedial agent. Raising the arches removes the tendency

to develop a case of ptosis and in cases already developed it contributes to the curing.

The soothing rhythm of the dance likewise has a curative effect on those diseases of the neural system. And as Dr. Hall says: "Its great psycho-therapeutic value when stimulated or inspired by good music, is beyond all question. Although excitable and curative cases may be overwrought and profound melancholiacs unaffected, its influence is growingly appreciated, not only for the patients who participate, but for those who look on."

4. Developmental and Corrective Aspect. We have statements from many expert dancing teachers in Europe affirming the fact that dancing positively develops good posture. Miss Burchenal's compilation of facts and impressions from teachers in this country, and the more recent investigations of the leading teachers of Russian dancing in this country, further affirm its corrective effect. The definite postural changes that dancing produced, as stated by these authorities, were:

- a. Raised head to proper position
- b. Raised chest
- c. Raised arch of foot
- d. Improved habitual standing position
- e. Improved walking position
- f. Improved sitting position

Dancing, it is also agreed, besides correcting posture, develops the body symmetrically. All dancing teachers have noted that it improves postures already good or aids in the correction of poor ones. In the process of dancing we may therefore remove some of the bad habits of posture formed by athletic and heavy gymnastic practices.

Dr. L. H. Gulick in his book, "The Healthful Art of

Dancing," makes the statement: "My personal observation has shown no single thing more conducive to good carriage than is the training of young people in the forms of dancing which involve it. Exercise for a few minutes a day in good posture cannot be expected to overcome the results of standing and sitting the rest of the day in bad positions, but the interest of the individual is apt to be so profoundly awakened by the dancing that the thoughts and feelings are carried during the rest of the day." This is especially true of postural dancing, that is, dancing which seeks to emphasize posture training, because as Dr. Gulick says, it gives a spirited poise that lasts long after the exercise has ceased. In this respect, to be comparative once more, dancing is far superior to formal gymnastics. In formal gymnastics we have posture, as it were, attached to exercises that are more or less artificial and formal, while in dancing we have an activity that makes good posture subsequential. If, as it is generally coming to be said today, posture is a matter of the mind rather than a matter of the body, then we may be even more insistent in our assertion concerning the postural value of our art. The very noticeable poise of the dancer is excellent evidence of this truth.

In addition to being of pronounced corrective value the dance is an excellent conditioning activity. We have but one series of measurements confirming this fact, it is true, but they can be accepted as very indicative of the general condition. The points that these figures establish are more in the nature of a confirmation of an old impression than of the establishment of a new one. Gilbert compiled the physical measurements made of a group of thirteen young ladies attending his dancing course at the Harvard Summer School. The course lasted over a period of six

weeks in which there were twenty-five days of dancing. From one to one and a half hours a day was the average duration of the practice. We are given to understand that comparatively little physical exercise of any other nature was engaged in. So the results, as Mr. Gilbert gives them, can be accepted as quite accurate indications of the physical developmental value of the dance. His results are as follows:

- a. Normal chest measurement increased $\frac{1}{2}$ to $1\frac{1}{2}$ inches
- b. Large waists reduced as much as 1 inch
- c. Small waists enlarged as much as $\frac{1}{2}$ inch
- d. Calf dimensions increased $\frac{1}{8}$ to $\frac{1}{2}$ inch
- e. Some ankles increased in girth $\frac{1}{4}$ inch
- f. Instep raised in every instance

He also notes a hip reduction of $6\frac{1}{4}$ inches after three months' work. Of course the measurements were all taken on women, but it is logical to deduce that the same amount of work would have an effect but slightly lessened on men. While these are the only definite records that we have access to, other dancing teachers have observed equally as notable, if not more notable, instances.

Regardless of these observations and records, if we are to accept the fundamental physiological principle that function makes structure, we must agree that an increase in muscle size and power must be a direct result of exercise in dancing. This development should take place as in other exercises in proportion to the strenuous nature and amount of work done by the performers.

5. Recreative Aspect. As an instrument of physical training reckoned from the two popularly accepted stand-points, formal and informal gymnastics, dancing stands between calisthenics and games, the disciplinary or formal,

and the recreative or informal. It partakes of the definiteness of the former and the spirit of the latter. It is in the field of the latter, perhaps, that the dance has achieved its greatest usefulness. As a recreative agent compared to other physical training agents, athletics, aquatics, etc., the dance has the supreme quality of attracting everyone—poor performers, good performers, the backward as well as the confident; no one escapes, or tries to escape, its attractions. In proportion to the number of participants, there is a smaller number of spectators at dancing occasions than at any other form of recreative activity. This is not due to any fact that it is not interesting enough to attract spectators; rather, dancing becomes so interesting that the spectator soon becomes the dancer.

Dancing gives rise to the spirit of freedom and play, having the happy effect of taking the mind far away from immediate and material worries. It, as one author says, "inebriates without producing serious after effects." This is demonstrated in the singing games of young children. The child becomes so interested in the dance that he becomes entirely oblivious to the outside world. The folk dances of later childhood and adolescence have the same effect. And a similar condition may be observed with men, even the older business men in the gymnasium on occasion, where the director has done sufficient stimulating, may be seen to "lose" themselves. When a group begins to shout and become boisterous it is a sure indication that it has arrived at this condition.

Modern educational philosophers—Froebel, Pestalozzi, and others—have advanced the thesis that free play is the principal factor in the development of the normal child. Free play is not to be interpreted as unsocial, unchecked

participation in whatsoever the individual wills, but supervised play accepting and recognizing social relationships. If this philosophy is to be accepted, then the problem is to find the form of activity that would bring the most wholesome development to the greatest number. Various forms of physical activity have been tried—athletics, manual training, formal gymnastics, and others. But to the unprejudiced, dancing, as has been said before, has more advantages and fewer disadvantages than any of the others. In the dance we find expressed all of the social, disciplinary, cultural, esthetic, physical, and moral ideals of modern education. Modern psychology advances the theory that children live their fullest lives when they recapitulate the experiences of the race. If this is so, there is nothing we can do that would be of as much value as the simple folk dances. The natural and joyful way that children are seen to practice the various steps is a fairly conclusive indication of the usefulness of this functioning. On this score Dr. Hall, who of the modern educators seems to have more completely grasped the value and significance of the dance than most others, says: "As thus interpreted, is it not plain that the new dancing should be taught in every school, even if it has to be open evenings for that purpose? The dances chosen should be simple, rhythmic, and allowing great freedom. We should select from the best of all nations those most fit for each age, and curricularize them to cultivate a sense of rhythm, ease, economy, and grace of movement. . . . Another end to be aimed at in teaching children to dance should be the implanting of a habit for so doing that should last on into maturity not to say old age."

6. Social Aspect. In the primitive mind religion and courtship were the conscious objectives of the dance. With

the development of social consciousness, these factors were removed and the dance became purely social.

Wherever we have people grouped, there we have the dance. Ever since the appearance of the conscious social dance, manners, deportment, and etiquette, those elements that enter into what one writer terms the "morality of motion" or the interminglings of people, have been associated with the dance. The coarseness of man's activities in his commercial, industrial, and athletic pursuits is softened through his engagement in the group dance. The spirit of respect for fellowmen is so embedded in the group dance that it is practically impossible to engage in such a dance without experiencing some refinement. This spirit is carried into the business and industrial world, serving to give to these phases of life a continued touch of it. It is in this field, say some enthusiasts, that the dance can exert its widest influence.

That dancing has a tremendous influence in uniting people has been pointed out before. This fact has been demonstrated by the national dances. The performance of the national dance of a people has an effect very like national music, producing a homogenetic influence that is lasting. The national dance in its origin sprang out of the innate qualities of the people—it represents their nature, their life. It is "heart and soul" of them; even more so than are the hymns that stir the patriotic sense so deeply. Going through the national steps or even the sight of them gives a feeling of solidarity—a feeling of national unity that cannot be duplicated by any other appeal. The emotional effect of such dancing is illustrated in the war dances of savage and, in some instances, partly civilized people.

In addition to this aspect, the group dance, next to war, is the greatest single factor in uniting people. This has been

especially noted in the folk dancing as done in the public schools and on the playgrounds of this country. It serves to link people of distantly separated traditions and ideals, not only to the common cause of the particular dance in which the people themselves or their children are united, but in the other functions of political, industrial, and social life. Miss Elizabeth Burchenal, leader of folk dancing in this country, following out this thought, claims that the primary ideal of dancing should be social; other aspects, grace, physical, artistic should be secondary.

It is to be lamented that the national dances have largely gone into disuse. As men have become increasingly civilized they have become unnaturally dignified and sober. The lively, joyful nature of the ordinary national dance has seemed too undignified and unconstrained for their civil, staid minds. This attitude, I believe, is due for a reaction. We are told by the leaders in the movement that we will soon see the day again when we can participate in the joyful unpolished country dance without feeling the sting of social consciousness. In this country of heterogeneous peoples, particularly, the dance is a tremendous power for unifying the people. For this reason alone, if for no other, the dance should be encouraged here. While we may not have dances that are nationally American, we can stimulate participation in the folk dances of other lands which it is believed will have the desired socializing effect.

Our point of emphasis, then, is that in arranging dancing series the social phase should have a prominent part. The group or mass dances are to be preferred to the solo type. The group dance stimulates the spirit of brotherhood. It is a practical demonstration of the worth-whileness of cooperative effort.

7. Esthetic Aspect. From time remote the human race has sought to be beautiful, primarily, it may be said, as a means of attraction; secondarily as a means of expression. Dancing, it is generally agreed, is not the mere mechanical movement of the limbs or body or head to music; it is the expressing of the soul, otherwise it is simply gymnastics. It may show dignity, gaiety, strength, weakness, sobriety, coyness, meekness—all of the qualities that go to make up the personality.

Grace is the great determining factor in expression. This is so true that one author was led to conjecture that the body was expressive in exact proportion to its gracefulness. The limits of expression are determined by grace. The continual flowing change, from one coordinate position into another, in which the fine balance of the body is kept by the compensatory movement of the arms, legs, trunk, and head, that takes place in the dance, is a tremendous factor in the production of grace in the human body. Burke's definition of grace, "an idea not very different from beauty, belonging to posture and motion, in both of which to be graceful it is required that there be no appearance of difficulty," eloquently defines this quality. If it is true that grace plays such an important part in expression and we accept the fact that dancing is nothing more than the regular use of those bodily powers and mental faculties harmoniously adapted and subordinated to time, music, and measure, and consists chiefly of position, gesture, attitude, expression, and contrast, then it seems we should be completely convinced that dancing should represent one of the primary functions in the training of the individual.

Miss Burchenal's report to the A. P. E. A., to cite an actual study on this point, gives the following general conclusions of teachers of dancing on the matter of its esthetic

effects. These conclusions were the result of careful observations and not haphazard inferences. Dancing: (1) promotes ease in the performance of other exercises; (2) improves body action; (3) improves perception—that is, quickens the thinking processes; (4) thereby improves coordinations—that is, quickens and makes more accurate muscular response.

One thing that we must not fail to recognize in the dance is that it represents the universal art. A greater proportion of people can learn to dance than can learn to participate in any of the other arts—painting, sculpture, acting, and the others. In fact, practically every one can learn to dance—the halt, the maimed, the blind, the deaf, and the dumb, no one is excluded. Every one besides participating in the dance can easily learn to appreciate and understand it. It has been argued that it is not necessary to learn this art of arts; it may be conceived as a natural endowment. This is true because it is born and bred, so to speak, in the bone. For this very reason the importance of dancing as a factor in the educational life of the individual is tremendous. It was the chief means of reaching the highest nature of primitive man and it may be still today one of the primary methods of elevating him to higher ideals.

8. Dancing as Physical Exercise. Dancing as a form of physical exercise for general training has more commendable qualities than any other single form of exercise included in the physical training category. It has nearly all of the qualities of the calisthenic drill with but few of its objections; it is more interesting and beneficial than tactics; and may be substituted for games. Track and field athletics and heavy apparatus work might advisedly be supplemented by it for limbering-up purposes. The dance can be regulated as

to its neuro-muscular difficulty thereby making possible the use of the very essential pedagogic principles of gradation and progression. It can be regulated as to speed, intensity, and endurance. It can be adapted to almost any environment—classes being successfully carried on outdoor and indoor, on grass, earth, concrete, hard wood and carpeted surfaces, and in hall room, ballroom, classroom, and gymnasium. It can be adapted to any temperament or physique. It may be shaped to meet the requirements of almost any conceivable occasion and adjusted to meet the needs or limitations of all ages and classes.

The dance properly taught and properly executed has in it all of the commonly accepted primary values of gymnastics, discipline, hygiene, education, correction, and recreation. From the very nature of its origin and development we have in dancing fundamental exercises, not cut and dried movements such as are found in other forms of gymnastics.

Besides the pedagogic advantages listed about dancing it has the added advantage of being attractive and interesting: the rhythm and music that usually accompany the dance are attractions not to be found in any other form of gymnastics.

The dance in replacing formal physical exercises offers body swaying and stooping for trunk movements; leaps, hops, and steps for leg movements; and arm raisings, thrustings, and circlings, for arm movements.

Given as part of the gymnastic day's order the dance is uniformly popular among all classes; it unites the physical effort with rhythm, thereby setting up a combination that has a neurological advantage. It may be said that the main differences between rhythmical calisthenics and dancing is that the dance is plastic and natural, and the drill stiff and artificial; besides the dance is composed of movements that are harmonious, while the drill is composed simply of united

movements, with little regard for their sympathy. These facts tend to make the dance more popular and for that reason we must attribute another pedagogic advantage to that art.

Calisthenics, it is granted, are taught efficiently and effectively even though they are uninteresting, by teachers who, through constant effort, urge the class to attend to the work, but it must be admitted it is an exhausting process to both pupil and instructor. On the other hand, because of its inherent attractiveness, the dance is done with a vigor and a thoroughness that is not possible with exercises that are less engrossing. Large muscular movements, when incorporated in a dance, may be carried on infinitely longer without becoming tiresome than when introduced as purely calisthenic exercise.

In addition to all of the superior values enumerated above the dance has the particular advantage over formal gymnastics in developing plasticity. Formal gymnastics tend to make hard inelastic muscles. Common experience and scientific investigation brand this type of muscle, from the general conditional point of view, as handicapping and extremely undesirable. We should seek to neutralize handicaps brought on by this type of work. This may be accomplished through a healthy admixture of dancing in the gymnasium program.

9. Conclusion. On the basis of the foregoing arguments, therefore, it is suggested that the physical director busy himself with the problem that faces him. There is a great educational need for the dance—the hygienic advantages it offers are unquestioned—as a form of recreation it is unequalled—the social features it presents are tremendously

in its favor—and as a form of physical exercise, it is without equal.

The method of procedure seems to be this: *First*, earnest promotion of this work toward the end of educating the people of the country in the worth-whileness of the dance; *second*, the selection and formation of dances taking into consideration (a) the group making up the class and (b) the proper use of pedagogical principles; *third*, the active organization and more effective conduct of classes in dancing. If these things are seriously carried out by the profession of physical training we can more surely look forward to a revival of interest and participation in this activity, which Gulick so correctly calls "The Healthful Art."

CHAPTER III

THE TEACHING OF GYMNASTIC DANCING

1. **Foreword.** The teacher of gymnastic dancing should, as any teacher, know the fundamental psychological principles of education. With this knowledge and an insight into human nature, the teacher of gymnastics can carry on his work on a broad, scientific basis. Besides a knowledge of general pedagogical principles, the dancing teacher should have as far as possible a knowledge of the fundamentals of general gymnastics and an understanding of the special problems that relate to the teaching of dancing.

2. **What Constitutes Success.** Mr. Skarstrom in his work, "Gymnastic Teaching," has brought out two of the most vital points in general gymnastic teaching so well that we have chosen to quote him verbatim. He says: "Above all (technical skill in teaching, class management, arrangement and combination of movements, and rational progression from day to day) the teacher's personality, his enthusiasm, vitality, strength of conviction, and purpose as expressed through his influence in making the pupils apply what they learn in class to daily habits of movement and posture will determine the degree of success here as everywhere." He then brings out his two major propositions for the insurance of success.

3. **Spirit of Work.** "To elicit the response and secure the cooperation necessary for effective work, the teacher must create a 'spirit of work,' expressing itself in snappy and energetic action and cheerful alacrity. To make that spirit grow he must unite the pupils with his own enthusiasm and interest in the work, give them some idea of its main

purpose, character, and plan. Then demand as a matter of course the best efforts of which they are capable. Insist, without nagging, that they do full justice to themselves and the work. Assume in general that any lapse or failure to do good work is due to a lack of understanding either of a particular exercise or of the spirit of the work. Make them feel that the teacher is not a taskmaster but is working with them and for them."

4. **Spirit of Teaching.** Mr. Skarstrom goes on: "To foster this spirit of cooperation, every teacher should give of himself freely, spend himself almost to the limit of his powers, be indefatigable in his interest in each individual. As his technical teaching skill increases he should not use it to save himself, but rather to get better results from his efforts; better response, more vigorous and accurate execution of the exercises, deeper and more lasting impressions on the pupils. Then follow up the class teaching by admonitions, advice, help or encouragement outside of the classroom, in the examining room, in the office, on the gymnasium floor, outside of class hours, in the dressing room, on the campus, yard or even street. Mingle with the pupils freely and try to get their point of view. Enter into their interests. Satisfy their minds, as far as possible, on matters of administration and management as well as on subject matter whenever there is frank, honest questioning and misapprehension. Do not keep aloof. Treat them as fair-minded beings and take them into your confidence as far as possible. Meet them on terms of human equality at all times; make them feel that the classroom discipline and formal relations are merely devices necessary to facilitate instruction and make possible cooperative action in which each has an equal share. Such a spirit will always be appre-

ciated by a class and insure the hearty support and willing cooperation of a majority of its members."

5. Successful Teaching. There are three essentials, according to Skarstrom, each of which is indispensable for complete success in any teaching, and particularly gymnastic teaching: "1. Natural aptitude and a strong personality. 2. A study of principles and methods with observation of their practical application. 3. Actual practice and experience in teaching. Any one or two without the others will leave something to be desired; too great reliance on any one with the neglect of the others, will militate against the fullest measure of success."

6. Personality of the Teacher. In discussion of the first of these essentials, "personality of the teacher," we mean the character, insight, living power, energy, enthusiasm, zeal—in short, all of those qualities, ideals, and habits which, taken together, make the personality. These cannot be treated and subjected to rules and definitions, being too varied and subtle; the qualities that make one teacher strong and successful, may have the opposite effect with another. Personality plays a greater rôle in teaching than any calling to which man can apply himself. This quality of personality is especially vital in gymnastic teaching, because of the intimate positions of the pupil and teacher.

Skarstrom's words regarding these points are: "Among the personal attributes which make for the success of a teacher are: Patience, cheerfulness, good temper; keen sense of humor, ready wit, a level head; sympathy, sense of justice, self-control, leadership; vitality and a fairly good physique; quick eye and ear and a good voice." All of these qualities may be developed, and if the teacher of

gymnastics is to realize his highest calling of "Life Sharer," he should lend every effort to so doing.

7. Technique and Methods. The second essential, "knowledge of principles and methods," should include: (1) "a working knowledge of the general principles of all teaching, sufficient to an understanding of the little peculiarities of human nature"; (2) ability to recognize faults of omission and commission both by self and class; and (3) a background of the "main anatomical, physiological, and psychological facts on which the selection, definition, arrangement, and progression of the work are based." The teacher with technical knowledge has several advantages; he is prepared for teaching under any condition; he is ready for any emergency, and lastly he is given that feeling of confidence and sureness that enables him to take his mind off of self and apply it to the lesson.

The gymnastic teacher should be a careful student of the many odd cues and devices that are ever-helpful pedagogic assistants. This field is possibly the most neglected of the three essentials as outlined by the eminent teacher quoted. The normal student studies this but little, thereby getting only a limited working knowledge; the director in the field may, incidentally, pick up a few principles but generally not volitionally. The tendency is to feel satisfied and to fall into a rut, with the inevitable result of an unvarying, lifeless program. This seems to be particularly true of gymnastic teachers. It should not be so. They of all teachers should be the most conscientious and progressive.

8. Practice and Experience. The third essential, "actual practice and experience," is acknowledged by every one, to be, after all, the key to success in teaching, that is, pro-

viding the teacher has been conscientious in his efforts. The teacher should experiment with all of the varieties and methods of teaching and then after thorough experimentation adopt the style that fits his temperament and work most satisfactorily; but he should not forever confine himself to this single channel. He should constantly retry discarded methods and be ever on the lookout for new ones. He should not be content to label a new idea good or bad without giving it a trial, but should give it an actual trial "on the dog." The great contribution that practice and experience make to the teacher is the "feeling of confidence," or sureness, that is of such tremendous value in the production of best results. Given a strong personality, a knowledge of technique and methods, a considerable amount of experience, and the highest resolves of his profession, the teacher in the gymnasium has a greater opportunity than any other calling can offer.

9. Control of Class. "Whatever may be the style of work taught or the conditions under which the work is carried on, or its aims and objects, the prime requisite for successful teaching is that the teacher at all times have the class well in hand, be the undisputed leader and master of every situation." This quotation from Skarstrom on the subject, "Control of Class," very tersely sets forward one of the principal problems of the director. There are several principles contributory to class control that we shall note for the teacher of dancing at this place. One thing not to do is to rule by the "exercising of authority." This form of control of holding a whip of compulsion over a class is the lowest appeal, and while in some rare instances it may be exercised to meet an unusual occasion, its use had better, for all concerned, be extremely limited.

10. **Spirit of the Dance.** In teaching dancing it is of primary importance that the class should get the attitude of mind and feeling of the particular dance at hand. This has the effect of stimulating a greater interest in the dance, producing a more natural execution. The class should be coached to perform in "the spirit of dancing" not in the "spirit of gymnastics." To enter into the spirit of the dance is to provoke a great amount of fun and recreation out of a form of exercising that would otherwise be cut and dried and formal. For this reason the teacher should not everlastingly drill for minute perfection in details. The spirit of the dance is "life" and this spirit had best be maintained in the gymnasium as elsewhere.

11. **Different Ages.** The difference between gymnastic dancing for children, boys, young men, middle-aged men, and old men, the main divisions in gymnastic classifications, lies chiefly in the selection of the steps and the manner of execution. Children, from the ages of six to twelve, generally speaking, can learn only the simplest coordinations and should be given only this type of work. Boys, twelve to eighteen, can learn the principal complex coordinations. Young men, eighteen to thirty, will readily take to anything, even the most complicated activities, whilst the middle-aged of thirty to fifty will take work of moderate complexity and the older men care for nothing more than the simplest primary movements.

The thing demanded by all is that the exercises should require strength and vigor. Grace and softness make no appeal to men or boys except in specialized instances; if these elements are present in a dance it is ordinarily taboo with these groups. Notwithstanding these familiar limitations, it has been the experience of the author, an experi-

ence that is corroborated by the observations of many physical directors, that almost every step and dance that falls under the category of dancing, can be taught to any of the divisions of the male sex that are found in the gymnasium, if the instruction is handled properly. The entire matter lies in the hands of the teacher, and consists mainly of creating the proper atmosphere, creating the frame of mind to accept it, and then a tactful presentation of the material.

The two main obstacles to teaching dancing to male classes, (1) grace, and (2) complexity, may both be eliminated by the careful, observant teacher. The graceful dance may be introduced and executed with a great show of relish if a proper presentation is made. No technical explanation can be given as to how this is done; the method varies with the occasion, the group, and the dance; the director can only "feel" his way along. The complex dance can be taught to the very young or very old as well as the middle groups, if rules of logical progression are observed. Complex steps, the class should be made to understand, are simply combinations of simple ones and learning them is simply a matter of attention, care, practice, and time. It should be noted here, however, that the gymnastic dance is primarily a dance of simple construction and for this reason the worry of teaching a complex dance can be largely ignored.

12. Different Groups. The statements made in the last paragraph concerning dancing for different ages are applicable in a discussion on dancing for different groups. This discussion is again brought in here because it is often said: "You can teach that to your boys (or men), but it would never do for mine." The statement may be true in part,

but is not true in whole. If it is true, it is the fault of the teacher, and not of the class. It is true, though, that to be taught most effectively a class may need some preliminary training; but nevertheless, the class can be taught. The point is, a good teacher can teach any class anything, anywhere, at any time; and this ability does not hinge on innate personality either. We have several instances within the teaching profession today as proof of it.

The main gymnasium groups for the male sex are: (1) children and grade school boys; (2) high school and employed boys; (3) young men—students, professional men, business men, and industrial workers; (4) middle-aged men; and (5) older men—principally business and professional and industrial men. The various groups of the same age may, without limitation, be given the same work; in specific instances, of course, it is wise to cater to the special demands, needs, and temperaments. The director above all should not let his own little humors and prejudices run away with him. It should be noted that, generally, the wise teacher knows more what a class really wants than does the class itself.

13. Position of Teacher on Floor. The position of the teacher on the gymnasium floor is a very important factor in the conduct of a class in dancing. The major part of gymnastic dancing has to do with leg work, and dance teaching is mainly imitative; therefore the position of the teacher is extremely important. He should be where every one in the class can see him at all times; and, it might be added, the more of his body that they can see the better. The nature of the work makes it particularly desirable for the class to see his lower limbs. While this is the ideal often it cannot be accomplished with large classes. The

director should nevertheless always seek to take the most advantageous position under all conditions.

In circle dancing he should take a position in the center of the circle; in solo dancing he should be before the class (if the class is large, a platform is by all means necessary); in couple and set dancing he should adjust his position to the position of the major portion of the group, or better still, keep to the platform, establishing a couple or set there; in line dancing, he should be well to the front; and in column dancing he should take a position slightly ahead of the leaders and to the side, so all can see. The position of the teacher, let it be reiterated, is of vital importance and should be studied and practiced accordingly.

It has been the common experience of the writer that in classes of twenty or more, the teaching processes can be better carried on separate from the group—that is, with the director not actually participating in the group. With smaller groups the director may take part, but as the group grows larger more attention must be given to directing and less to participating. It should be remembered, however, that the closer the director can get to the group the better.

14. Modes of Teaching. As to the modes of instruction, the instructor should use every result-producing device that comes to his attention. Placing the back to the class is generally accepted to be the best demonstrative method for teaching dancing. Facing the class has the objection of doing things conversely to the group but has the advantage of a position that enables the instructor to command and coach freely. Of course, when facing the class, as in other gymnastic instruction, the director should use sides opposite to that of the class.

After all, no hard and fast rules can be established as

to the director's individual position. He must adapt himself to the greatest advantage of all concerned. The general method of the teacher is to do the parts, movements, steps, or dance with the class at first, gradually withdrawing until he does not dance at all, simply commanding, correcting, and coaching. When the class has progressed to this point, the director can walk among the members, correcting the individual faults. It is a good practice to start dancing with a class, and retire after the cadence, energy, and spirit of the director have been imparted to the group.

15. Leaders. In teaching dancing it is very helpful to the rest of the class to have the best performers at positions where the rest can see and be induced to imitate. In solo work the leaders should be distributed through the class, generally toward the front where they can be closely followed by the less expert. In line work the end men should be leaders; a scattered distribution of other leaders through the class is helpful both in maintaining formations and in securing the proper performance of steps. In column formation the leaders should be the better performers with an even distribution of others equally skilled through the rest of the class. Where couples and sets represent the formation the good dancers should be distributed among the poor, thereby giving the better men an opportunity to help those less able.

It is a very mistaken conception to grade the dancers and let them dance each with his kind. This may be desirable occasionally, but to make a regular practice of it is not advisable. It serves as an incentive, and in that way is useful, but the poorer performers are deprived of the assistance and cooperation of those more skilled, thus doing away with one of the principal advantages of class work.

16. **Variety.** Another pedagogical principle of the gymnasium floor that is neglected by a large majority of teachers, and which might be used to great advantage, is that of variety. The teacher may face the class in one direction one day and in another direction the next, or he may give different exercises in different directions, or order all to exercise in the same direction, or mix them up in any way that he desires. For further varieties we have one line facing one direction, another line facing another direction, and so on with the whole group. Again, we may have part of a class exercise in one direction and other parts exercise in other directions. We may have different parts of a class doing different steps; or we may have one-half of a class doing a step while the other half rests. The director teaching from the side or the back or in the center of the class adds other possibilities. Not infrequently, too, the experienced director will disregard the regular dance steps that are down on the day's order and substitute some new steps that are altogether foreign to the regular day's program. These may be even freakish in nature.

The variations from the regular routine work listed here by no means cover the field; they represent suggestions from which the able teacher may formulate other changes. The teacher should be careful not to overdo on this point. Too much tends to convert the day's order into a sort of "variety show" that eventually harms more than it benefits. The work should always hold to certain scientific principles. Varieties should be, as the name suggests, variations and not the order of the day.

17. **Development of a Dance.** Arnold, in his book, "Methods of Teaching," brings forth the point that there are two commonly known methods of teaching: (1) the

analytic, and (2) the synthetic. The teacher of dancing has use for each. The analytic method of teaching part by part has the chief objection of being poorer in its pedagogics than the other form. The interest and attention of the class will not hold. The synthetic method has the objection of leaving loopholes for the development of faults. A combination of the two methods is, from every standpoint, the most desirable. A few general principles, however, are to be observed. Teach the leg movements first, then the arm movements, and then link the two together. In all gymnastic teaching there is an ever-present tendency to lean too heavily on the instructor; this should be avoided as far as possible; self-reliance should be encouraged.

18. Synthetic Method. The imitation or demonstration method is practically the only way to teach dancing. The director first demonstrates the new movements and then asks the class to go slowly through the exercise with him. This the class does several times, without music. The director while leading the class through the preliminary movements, addresses a course of "running" admonitions concerning the general nature of the step. Then the step which has been started at a slow rate gradually increases in speed until the normal time is reached.

In complicated steps it will be necessary to pursue this graduated method several times before the step has been learned by the class. Varying with the complexity of the step, the music, as the step approaches perfection, may gradually chime in with and eventually lead the performer in the proper time for the dance. Once this is accomplished the step can be started in normal time on command.

The next step in teaching the new movement is to analyze its details and correct the common mistakes. This

can be done by "cues" such as "toes pointed," "knees high," and so on. More complex errors should be corrected by going through the step correctly to slow time, gradually increasing the speed until the step is carried on at full time correctly—in short, repeating the original process. The variations should then be linked to the fundamental step and when this has been performed successfully, linked to the preceding steps of the dance. The dance is then practiced in its entirety, weeding out faults until the perfected dance results.

19. **Analytic Method.** The analytic method consists in breaking up the dance into its smallest "parts" learning each "part" correctly and then linking each "part" up with the "parts" that go before and after. Each "part" must be learned correctly before it can be practiced in connection with the other "parts." Each detail of the exercise must be repeated and repeated until satisfactory results have been reached.

This method is largely a matter of progressiveness, each succeeding exercise being based on the correct performance of its predecessor. As the small "parts" are perfected these are shaped together in the larger "movements" and the "movements" are developed into "steps," with a final re-assembling into the complete "dance." The development of these larger portions is carried on just as conscientiously as of the "parts," correct or nearly correct execution being necessary before the dance can be completed. The music is used in the development of "movements" or larger portions, but cannot be used so readily in the practice of "parts."

20. **Progression.** The element of progression in teaching dance steps is of tremendous importance if the best results are to be secured. In developing a new class only the

simplest and most ordinary "movements" should be used. New "steps" should be developed gradually by taking an old "movement" and adding to it, reshaping a learned "movement," or making new combinations of them. Progression should be continuous from the first to last "movement" in a day's order, from the first to the last "step" in a "dance," and from one "dance" to another throughout the season.

Progression from the standpoint of interest should be carried forward as rapidly as possible, but not so rapidly as to cause a large percentage of the class to drop out because of inability to keep up. The happiest arrangement is that where all of the dances taught during the season are only moderately complicated, thereby allowing the class to advance at a steady rate. Beginners, let it be emphasized, should be given simple work so as not to discourage them. Anything that can be done will serve the purpose; ability to "do" stimulates increased interest and attendance.

21. A Day's Order. A good method to follow with a class that is dancing for a complete single period (10-30 minutes) is to start with some simple primary movement or practice the fundamental step of the dance that will be used that day. (As a rule all fundamental steps are exceedingly easy.) Next, repeat the variations if there have been any that have been practiced before; then work on the new steps. Link these to the fundamental step and complete with reassembling the whole. Finish the day's program with the fundamental step, or if it is not a lively one, substitute some step that is very familiar, rollicking, and pleasurable, ending in an explosive show of joy. This leaves "a good taste in the mouth" from the day's work and promotes enthusiasm as no other device will.

In the ordinary day's program for a class period of an hour or thereabouts, where from eight to ten minutes is allotted to dancing, not more than two or three new steps should be introduced at any one class period and two rather than three, depending of course on their complexity. Let it be reemphasized that fundamentals are more essential than freaks.

22. Variability. A look through the chapter devoted to nomenclature will quickly apprise the reader of the many types and formations that a dance may assume. This fact opens up new possibilities for the energetic teacher. A step or dance that has been thoroughly learned in one formation, may be repeated in a new formation. In some instances such a change may involve a slight variation in the nature of the step, but this need not deter the live teacher. By way of illustrating our point, the Barn Dance may be done in solo, in couples, in sets; or, on the other hand, it may be done in open formation, in line formation, in column formation, or in circle formation, and these may be either single or double. In fact, the Barn Dance can be done virtually any way the director chooses. While the Barn Dance is exceptional on this score, it is by no means alone. Many of the other dances may be transposed with equal effectiveness. Most all can be reshaped a little. This quality of variability makes it possible for the director ever to have essentially new material for his dancing program.

23. Correcting Faults. The correction of faults in gymnastic dancing is a very important part of the instruction and requires considerable technique to do well. The teacher should know the common ones before hand and be able to locate new or uncommon ones quickly. As a general rule never let trivial and unimportant mistakes interfere with

the progress of a class; and, likewise, never let one or two backward members hold up the progress of an entire group. A point to be watched in the correction of faults is an after effect of overemphasis by the pupil of the part stressed in the act of correction.

The most frequent causes for incorrect execution are: (1) insufficient, unclear, or faulty explanation and demonstration; (2) the demonstration not seen or the explanations not heard due to a poor position of the teacher; (3) inability of the class, due to lack of coordination or structural defects; (4) general inattention of the class, due to some outside force or lack on the part of the teacher. A gentle hint that is known, but not applied by most teachers, is never to allow an exercise to be continued for any length of time in poor form. It is much easier to teach new habits than to break old ones. Stop the work and shape it up over again. The ideal in dancing, as in everything else, should be perfection, but really it cannot be expected; the teacher should preach it and teach it, but he must be satisfied with an "almost correct" execution.

24. General Corrections. Corrections of faults are of two kinds: (1) general, and (2) specific. General corrective measures are those given while the entire class or a large portion of it is at fault. Methods for correction in such instances are: (1) Common faults may be illustrated and explanation for their correction may be given during the explanatory part of the preliminary instruction; the director showing the movement or position when performed incorrectly and then showing the correct way, explaining the difference. (2) If the class is re practicing a new step, a warning admonition as part of the command, either before or after the preparatory section, is useful. For instance,

"Fundamental Step—Highland Fling—Keep toe well pointed—Ready—Go." (3) By exaggerating the correct mode through energy, vigor, overcorrectness, tone, or pitch of voice at the point of common mistake the teacher directs the attention of the class to the fault, stimulating effort to correct it. (4) When the first explanation or correction of a fault is not effective, the class should be halted and re-illustration, reexplanation, with increased emphasis, should be resorted to. (5) General admonition may be given while the class is moving slowly and deliberately through the parts executed wrongly. Holding the correct position is also found to be of help. (6) Not infrequently ridicule of a certain type will be found effective, the director burlesquing, that is, giving an exaggerated imitation of the common mistakes; this is often effective when everything else fails. (7) The teacher, if an error persists, may have two members of the class give a simultaneous demonstration, one doing the exercise correctly and the other incorrectly.

25. Specific Corrections. Specific corrections are made when a very small proportion of the class is at fault. As a general rule, when a small proportion of the class is performing incorrectly, a larger proportion is performing so close to the border line of incorrectness that no harm can be done in carrying out general corrective measures. When but one or two are doing the exercise wrongly, specific corrections should be made. These should be made quickly and quietly; brief directions, example, and manipulation of the parts, are the processes used; the teacher has to adapt himself to the case.

The principal methods of specific correction are: (1) The director may, through look, suggestive nod of head, wave of hand, or even calling by name, attract the attention of

the pupil at fault to his mistake. Once his attention is attracted, the teacher, through overemphasis or any of the pedagogic devices with which he is familiar, may assist him. If this is not effective after one or two trials, the teacher should discontinue his specific efforts and continue with the general instruction of the class, letting the faulty member work out his own salvation. If the fault still persists, recourse should be had to other measures of specific correction. (2) One of the leaders may assist the faulty one in the corner of the room. (3) Or the director may put a good performer close to a poor one so the former may be of assistance to the latter through imitation and suggestion. (4) Lastly, the teacher, if all other methods fail, may give the pupil personal instructions after the class. Whatever the method used, the teacher should be careful and tactful in specific correction. Sharp criticism may be useful once in a while in general correcting, but it will never do in instances requiring specific attention.

26. Voice. Of all of the factors that enter into the success of gymnasium teaching the voice is probably the greatest single contributor. Besides being a means of command it is the main "channel by which the teacher's personality as well as his ideas and ideals about the work, find expression."

The executory use of the voice should, as far as compatible become automatic, thereby leaving the director time and opportunity for explanations, cues, and admonitions. The teacher should always assume a friendly tone and attitude when addressing the class. Commands should be executed in a clear, distinct manner, just loud enough for all in the class to hear, but no louder. The voice should never be allowed to become harsh or agitated; shouting is

a grave mistake and should be religiously avoided. A piercing tone and separated words are two of the greatest assets to the gymnastic teacher. He should remember, as all teachers should, that spoken words not heard are worse than useless; they breed inattention and confusion.

For general pedagogical reasons the teacher should aim to vary the intonations, the intensity, and general quality. The voice contains infinite suggestive power that can be wisely used by the knowing teacher—for instance, the movements may be speeded up or slowed down, simply by a suggestive tension to the commands used. Inhibition, too, it should be remembered, is as effective in securing attention as is execution. A lowered tone is often effective when everything else fails. This is a great principle that seems to be neglected by many gymnasium instructors.

27. Technique of Commands. Commands are of four kinds: (1) explanatory, (2) executory, (3) cautionary, and (4) admonitory. The first principle of all commands is "be brief and simple." As far as possible self-explanatory, common, but correct terms should be used. Avoid technical terms and expressions that are bizarre and unfamiliar to common understanding. Avoid ambiguity.

For pedagogical reasons the teacher, while following set principles, should not use words that are everlastingly set in commanding. For example, he should not always say, "Class begin," but should use the other commands, "Class start," "Ready—Go," etc., that would serve just as well and also be a means of producing variety, which is a very desirable thing. As a rule never give a command until the preceding command has been properly executed. A hodgepodge of commands draws the attention of the pupil from the exercise to the command, resulting in bewilder-

ment and confusion. Preparatory commands should always be given plenty of time to "sink in" before the executory command is given. There must be complete comprehension before correct execution can take place.

28. Explanatory Commands. Explanatory commands are those few concise words of description that precede the commencement of the movement. They may vary in length as the nature of the movement requires. The director should be careful not to talk too much. Words are useful up to a certain point, after that they even become impedimental; a brief period of trial and error is far more effective in the production of results. The explanatory command may accompany a demonstration by the director or, when desired, accompany a preliminary practice by the entire class. If a class does not "get" a new movement after several trials, reexplanation is in order, laying particular stress about the points seemingly most prominently at fault. The explanatory command, it might be well to add here, does not include a discussion of the dance or anything that may be construed as such. It involves simply those expressions that have to do with the explanations of the "parts," "movements," "steps," and their interrelatedness.

29. Executory Commands. Executory commands are the signals or signposts in coordinating the movements of the class. These commands are given to start a movement, continue it after it has been started, and to stop it. While two commands are commonly used, three are found to be productive of more precise and ready response. The three commands the director may give by supplementing the regular commands with (1) "Class," (2) "Be," (3) "Gin." This method of three commands gives more opportunity for expression and suggestibility. Commands of execution

are named (1) preliminary—calls class to attention; (2) preparatory—informs class of movement; (3) executory—signal for class to execute order.

30. Cautionary Commands. The cautionary commands, otherwise known as cues, are quick, fragmentary representations of part of an exercise. They are always given during the progress of the movement and have reference to a definite portion of the body that is not functioning properly, i.e., "Toe pointed," "Head high," "Palms up," "Leg back." This form of command is especially useful in the performance of complicated movements. In use the teacher throws these commands out in the form of suggestions rather than orders.

31. Admonitory Commands. The admonitory commands are enlarged cautionary commands. They may be given before, during, or after exercising. They are more or less detailed descriptions of common faults or points to be emphasized. They are also used to stimulate the class to increased attention or greater effort. Used as regulators of speed, time, etc., this type of command fills its greatest appointment. It is represented by such commands as "Slowly" to slacken speed of movement, "Class face to right at first count of next step," warning the class of a common mistake (possibly they may do an exercise all right but forget to turn, or leap, or run as indicated). These commands are given in a talkative, informal way. "Lots of pep" given with force is very effective. "Make it a little smoother" is helpful. There are scores of little phrases like these that improve a teacher's effectiveness immensely.

32. Use of Commands. Gymnastic dancing, because of its complicated nature, demands much more command work than does the ordinary gymnastic maneuver. Nevertheless,

observance of the general principle of teaching on the gym floor should be maintained; talk on all occasions should be cut down to a minimum. What is demanded by the class is action. Let commands be suggestive rather than too descriptive. "Begin," "Start," "Commence," "Go," are all good commands for the commencement of a movement. "Continue," "Keep going," "Repeat," are good commands for continuing a movement already in process of action. "Halt," "Hold," "Stop," are good commands to bring a movement to a close. While executing an exercise on one side, to change it to the other side such commands as "Other side," "Right side," "Left side," "Reverse," "Opposite side," and several others may be resorted to.

Counting with the music has been found to be very helpful, especially for beginners and with the introduction of new steps. Emphasizing the last number in counting just before a change in movements, or substituting a suggestive command such as "Change," "Alternate," "Other side," "Reverse," aids the pupil in timely execution. Naming the positions one count ahead, if the teacher is skillful, or naming them as they are taken, is also helpful. For example, in the Highland Fling substitute "Touch" for "One," "Back" for "Two," "Front" for "Three," and "Back" for "Four." These should be simple and catchy enough to reach the dullest member of the class. If the director wants the class to continue a movement, step, or section of a dance he can use the command "Continue until halted," otherwise the tendency is to stop with the completion of one round.

Emphasizing the last count in a step or substituting a word or two descriptive of the next, is helpful in changing steps; for instance, in the Highland Fling, the fundamental step is being executed and the next step is the "Toe Touch

Fling"; substitute "Toe Touch" for "Fifteen" and "Fling" for "Sixteen." Other methods of changing are, (1) calling out the next step in the middle of a step and then emphasizing the count just before the change, and (2) substituting the command "Change" for the last count.

As the class advances, counting, emphasizing, and similar routine observances may be gradually eliminated, thus allowing the teacher to give added attention to the correction of individual and class faults. With all classes, however, beginners and advanced alike, the teacher should be ever sensitive to the proper rhythms and times, calling for increased or slackened speeds, either by speaking to the pianist or counting with the time then in progress and shading it off into the desired time, or by calling out to the class "Slower! Slower!" or "Faster! Faster!" as desired. The teacher to get proper times has recourse to three distinct methods: (1) He may count with the first few moments, discontinuing the same when he feels the class and music have fallen into the proper rhythm; (2) he may execute the first few movements with the class counting, or not, as he sees fit; or (3) he may execute the movement just before the class with or without the music, indicating the time wanted.

CHAPTER IV

MUSIC IN THE GYMNASIUM

1. **Foreword.** Dancing and music have always been closely woven together. The crude dancing of the most savage people has its accompaniment of drum-beating and reed-blowing, and the highly interpretive dancing of our most civilized people has its accompaniment of the modern philharmonic orchestra. The two go hand in hand. The gymnastic dance, too, of the ancient Greek, of the Roman, of the Teuton, and of modern people has been accompanied by music. In this country since Dio Lewis's beginnings in Boston all kinds of instruments have been tried but all have been eliminated to the universal adoption of the piano. Today the piano is considered the most important piece of apparatus on the gymnasium floor. For a time it was thought that the phonograph might become of practical value in the gymnasium but repeated experimentation has thrown it into the discard. So today, when we speak of music in the gymnasium, piano music is implied.

2. **Qualities of Accompanist.** A good pianist for the gymnasium, to do the most effective work, should without question, have a comprehensive technical training in music. A broad knowledge of pieces is also helpful in enabling the player to make selections from a greater field and with more exactness than otherwise would be possible.

The three principal factors that characterize playing for gymnastic work is the (1) ability to accent; (2) change time, and (3) maintain it. Accenting notes is most useful to the director of class work in helping him place the emphasis on the proper positions; it also helps regulate the

work of the class. The musician must also be able to change his time; the music always has to be accommodated to the movements of the class. The time must be regulated as to the complications; and size and range of the parts in movement. The best pianists for this work have what might be called a gymnastic sense. The pianist who has a practical knowledge of the various gymnastic evolutions, has a better sense for timings, accents, and selections and the general functioning of his office than others who have not; a knowledge of calisthenic tactics and dancing nomenclature is especially helpful. The pianist who can interpret such commands is more fitted for this work than one who cannot.

One of the requisites in playing for class work is, ability to end each set of 16-32-64 counts, with suggestive accent and harmony. Finger touch expression is preferred to pedal expression, for the reason that the former are more clean-cut and the latter reverberating. Improvisation, too, is very helpful, both to the class and to the pianist himself, and should be cultivated by the ambitious accompanist. For obvious reasons, the player who can play without music has advantages, he can regulate more readily—changing piece, time, or accent on the instant.

3. Suggestions to Accompanist. Of the five general groups that come into the gymnasium—boys, youths, young men, middle-aged men, and old men, the older the group the slower must be the time. The pianist should see that his instrument is so faced that besides seeing the director he can see the class with comparative ease. The careful pianist can in this way more easily regulate his time to the needs of the class. In addition to this general advantage he may be of assistance to the director in regu-

lating the time when the director is not in front of the class where he can be seen.

The player with a sense of humor is a treasure—striking a few chords of “Please Go ’Way and Let Me sleep,” “Work for the Night Is Coming,” “I’ve Been Working on the Railroad,” and other similar refrains at appropriate moments is of inestimable worth to the leader. There is a pedagogic principle involved in closing up the day’s program with a live, rollicking piece. The pianist should always prepare for such a finish unless outside influences necessitate a hampered program.

4. **Music and Dancing.** Music is the very soul of dancing. The so-called “spirit of the dance” is impossible without some form of musical accompaniment. Without music dancing becomes dead, inane, senseless activity. The musician to do his best work should be sensitive to this spirit, and put heart and soul into the playing. Extreme care should be exercised here to see that the music is neither following nor leading the movements of the class but exactly moving with it. Music, in view of the fact that it is the very heart of the dance, can hardly be indicted as detracting from any of the fundamental gymnastic aspects of it, as some are inclined to believe. Rather the opposite seems to be true, that it fortifies instead of weakening all of the several phases of gymnastic culture.

5. **Teacher’s Method of Directing Music.** The ideal musician recognizes the time and in most cases the particular piece wanted for the instruction going on, from the preliminary explanation that the director makes to the class. The musician can readily pick up the ability to do this if he carefully applies himself, it being largely a matter of interest, attention, and practice; one who has worked at

this for any length of time has little difficulty on this score. But in the ordinary gymnasium the accompanists seem to last such a short time that this ideal state is rarely achieved.

There are two methods for conducting the music from the platform; one is to call out the nature of the time wanted by naming the type of dance that describes it, for instance, "Schottische," "Gavotte," or "March"; the other is to call out the time wanted; "Two-four time," "Four-four time," "Six-eight time," and so on. In either case the information given acts as a cue to the musician, who quickly arranges his music, making ready to begin at the command of the director. For the ordinary director whose knowledge of music is limited, the first method seems to be the easier to grasp. He can interpret "schottische time" much more readily than "four-four time." The teacher who wants to perfect himself, though, should understand both. This knowledge may be quite readily acquired through the assistance of the pianist.

6. Teacher and Pianist. The physical director should have a thorough understanding with the pianist before each class as to the program for the day. The pianist subsequently should arrange all of the music that he will use in the day's work so that he can locate it instantly—the more of it he can play off-hand, however, the better. While teaching, the director should always keep where he can see and be seen by the pianist; this permits a quicker exchange and understanding of ideas and commands.

It is quite essential that the class and the music start together. The pianist should listen for the executory command, and on its delivery should pause for a moment and then beat the first note of the measure. For dancing, a pre-

liminary vamp may be helpful in giving the proper time and will impart spirit to the dancers.

7. Position of Piano. Several experiments relative to the position of the piano and the gymnasium class have been made, with the following results: The best position for the piano where the class is in circle formation is outside of the group, preferably in the corner of the gymnasium. Where the class is in open formation, facing one side of the room, the piano is best located before and at one side of the class, the "forward-corner," so to speak. Placed here, the class as a whole is facing the music and still it is not so prominently before them as to detract their attention from the teacher and the work they are trying to do. Besides, when placed here, the musician and teacher are sufficiently close to enable each to keep in intimate touch with the other. Directly in front of the class has second choice if the piano cannot be stationed at the corner; at the rear corner would be third choice, while directly at the side or rear would be last choice. The pianist stationed at the rear or side of a class has one great advantage over all other positions in being able to take in both the class and the director at a single glance—in some respects a very workable combination. The forward corner, however, is by far the most desirable position.

In many formations the director may be shut off from the pianist's view. This should be avoided as much as possible. As the distance between the teacher and musician is lengthened their intimacy is reduced and cooperation is reduced proportionately. It is decidedly advantageous for the teacher and pianist to be able to converse "aside" from the class. The piano should be so faced that the player in raising his eyes from the music or keys can look directly along the

face of the box at the director and, without added effort, more than turning the eyes, see the class, too. With a grand piano this facing of the pianist is much simplified; the player has simply to look over the instrument.

8. Care of Piano. The piano, as a rule, gets less care than any other piece of apparatus in the gymnasium. Too often it is left open for the promiscuous drumming that every passer-by seems obsessed to give it. As a piece of apparatus for physical exercising, the piano is far too delicate and expensive to practice on—let the exercisers use the rowing machine, parallels, and other pieces constructed for this purpose. The piano should be locked and placed in some out-of-the-way corner when not in use; better, it might be set in a room separate from the gymnasium or inclosed in some niche provided especially for it. The piano when not in use should be covered with a flannel cloth to keep out the dust and avoid exposure to moisture. Above all things discourage using the piano as a bleacher. Either remove the temptation by placing the piano where such a practice is impossible, or develop a class morale against it.

9. Fundamentals of Music. The next few paragraphs will be confined largely to definitions. It is not within the province of this paper to discuss to any extent the fundamentals of music; it is felt, though, that a brief review of them, for the purpose of giving the teacher of gymnastics a working knowledge, is not out of place. Those wanting more detailed information than is found here are referred to the music primers.

Music is any pleasing succession of sounds or combinations of sounds; thus, striking a bell is not music, although striking several bells might be. But in the restricted sense music

is that succession or combination of sounds which possesses rhythm.

Rhythm is the regular occurrence of an accent; thus the bird's song does not possess rhythm, but a score on the piano does.

A *Beat* is the smallest division of music, being the count of time in a measure. It does not always correspond to the count of the physical director.

The *Counts* are the emphasized beats in a measure. This is the division of music that the director uses in conducting his work. He calls it the "count"—so many counts to the measure. The count is the unit of time for the physical director, and the beat is the unit of time for the musician.

The *Accents* are the outstanding notes in a measure. Rhythm is based on this quality. In music they appear at every other beat and in this way keep time for the physical director.

A *Measure* is a group of beats, varying in number in different kinds of music.

A *Melody* is a number of measures, usually an even number—two, four, eight, sixteen, or thirty-two. This is not universal, other numbers frequently appearing.

A *Piece* may consist of only one melody or it may be made up of more. When the music is distinctly classical, many of the divisions noted above are not so distinct and may even be avoided.

The *Time* of a piece is noted as 2/4, 3/4, 4/4, 6/8, etc. These figures are interpreted as follows: The upper number indicates the number of the beats or counts there are to a note, and the lower figure determines the time value of a note. For instance, in 2/4 time, the quarter note takes the time of one full beat, and there will be two beats to a

measure. As a general rule, the larger the denomination of the lower figure the faster the time will be.

Rhythm or the swing of the music, broadly speaking, is divided into two kinds; square and triangular, as represented by $2/4$ and $3/4$. As practically all gymnastic work is of an even count, the square type is the only type adaptable. In slow times, though, where the whole three beats of a triangular timed piece may be thrown into one, that type may be used.

10. Selection of Music. The selection of music for use in the gymnasium is of vital importance. Great care should be exercised in picking only that which is decidedly effective. There is so much that is good that there is little excuse for using the poor. The chief requirement is that it be well marked; music that is blurred or syncopated (hazy and run together) is not suitable. It should have a clean-cut, well-marked, and well-regulated time to meet the needs of the gymnasium most effectively. National music is representative of the type best adapted for this purpose.

Men and boys prefer music that is familiar; the popular pieces of the day, old-time melodies, college songs, familiar hymns, patriotic and standard pieces seem to strike a chord that is not touched by other forms. New pieces should be introduced occasionally, but the bulk of each class session should be accompanied by music that is familiar and pleasing.

11. Repertoire. Since variety is the spice of life, the repertoire of a class accompanist should contain a reasonably wide assortment of pieces; repeatedly playing the same old pieces month after month becomes monotonous and should not be tolerated. The writer knows of a Y. M. C. A.

where six or seven pieces constituted the repertoire of a class accompanist for three years. Such a state of affairs bespeaks laziness, inefficiency, and waste.

It is of particular importance that the accompanist and physical director should counsel over the repertoire. It is generally agreed, as has been pointed out before, that some pieces are useless for this work, and of the useful ones some are much more desirable than others. And again it will be found that a piece may fit beautifully in one series of exercises and be very disappointing in another series. For this reason the collection should consist of several pieces of each of the different times and rhythms. Of the standard times—March, Schottische, Barn Dance, Waltz, and Two Step—the repertoire should include at least six or eight of each; while of the other less used rhythms—Polka, Caprice, Mazurka, Gavotte, Minuet, Galop, Five-Step, Three-Step, and several others, two or three of each are sufficient.

In a few instances it will be found that but one piece of music works suitably. This is generally due to the fact that the dance and the music have grown up together. When an emergency arises, it is useless to attempt the adaptation of some other piece; the result is decidedly unsatisfactory. Inasmuch as all of the dances included here are adapted, it will not be necessary to secure any special music for them.

CHAPTER V

METHOD OF COMPILING A GYMNASTIC DANCE

1. **Dance Must Be Pleasing.** Before considering the sample dances that are included in this work, it is deemed wise to discuss in a few brief passages the object and method used.

Several years of intimate study and teaching of dancing in different fields have thoroughly convinced the writer that the gymnastic dance to be most effective, must, above all things, be pleasing. To be pleasing a dance must be made up of fundamental movements and combinations that are comparatively easy. Movements that are not only biologically natural and combinable, but pleasant of performance, represent the class from which our steps should be taken. Movements that do not fall within this class will not meet with any degree of success on the gymnasium floor. The element of recreation is of tremendous importance in the creation of the gymnastic dance and any one contemplating any work of this nature will do well to keep it constantly in the foreground.

2. **Short Dances.** Where there are more than six or seven steps that may be grouped about a fundamental theme the writer has chosen to make two or more short dances from it rather than create one long one. The reason for doing this is that the average individual can remember with certainty only a limited number of variations to a given theme. Give the pupil a new theme and he will pick up additional steps with comparative ease. Where there has been cause, therefore, for making two or more dances along the same line, the compiler has varied the fundamental step

slightly and given the dance a modifying or classifying title. To cite one case, the "Highland Fling" has been corrupted to the "Highlander's Fling," and the fundamental step has been changed to "toe touch sideward," "toe point front of knee," "toe point back of knee," and "toe point front of knee."

3. Few Movements. Experience has taught that a gymnastic dance should consist of comparatively simple steps that involve a few rather than a large number of movements. Almost any one of the gymnastic dances described in our professional periodicals has two-count, four-count, six, eight, twelve, and even in many instances, sixteen-count steps all included in the same dance. The originator of a gymnastic dance is practicing extremely poor pedagogy if he makes a step greater than eight counts in length; and where the movements are of comparative difficulty, four is the limit that will be readily grasped by the ordinary individual. It seems to be practically impossible for the ordinary gymnasium class to learn eight-count steps that involve a new position for each count. It means intense concentration on the part of the pupil as well as demanding a great amount of effort on the part of the teacher. Besides, the object of the modern gymnasium is not discipline so much as it is recreation. And, from another standpoint, the spirit of the dance itself forbids such rigid attention as learning an eight-count step involves. The ordinary pupil will not stand for it; he loses interest and quits. With this fact before us the dances in this volume have been limited, with a few exceptions, to a four-count variation.

4. Uniformity in Step Variations. In scanning over the popular gymnastic dances of today, it will be noted that steps of various durations are used in the same dance. One

of our prominent directors recently published such a dance. It is composed of nine steps, and has two-count movements for the first two steps, eight-count movements for the third; four-count movements for the fourth; a six-count movement with a two-count variation for the fifth; two eight-count movements following; a sixteen-count movement following that; with the final movement made up of two eight-count movements combined. To the student of gymnastic teaching such a compilation of steps borders on folly. The pupil's mind will not carry such a hodgepodge of steps. With this in mind the dances included here have each a definite number of movements to the step. If the fundamental step has eight movements (eight counts), then the other steps in the dance have eight movements; if the fundamental step is four counts long, then the other steps will be four counts in duration; an effort has been made to keep things uniform.

5. Uniformity in Step Durations. Another thing to be noted in most compiled dances is the lack of regularity of step durations. For instance, in the dance spoken of in the last paragraph, the first two steps are combined for sixteen counts each, the third for thirty-two counts, the fourth for sixteen counts, and the remainder for thirty-two counts. The student with a knowledge of teaching processes can readily see the futility of such varying lengths of step durations. The pupil and teacher both have their minds so occupied with thoughts of the step itself that they forget the changes, or reversely, thinking of the change they may fail in the execution of the step. Furthermore, steady attention to the details of the dance tends to make it less pleasurable. The dances appended to this work avoid this difficulty. All of the steps in a given dance are carried out

to the same number of counts. If the fundamental step is thirty-two counts long, then all of the steps that follow it are of that same length; if the fundamental step is of sixteen counts, then, of course, all will be of the shorter length.

6. Theme—"Motif." Another unpedagogical practice of compilers of gymnastic dances is that of neglecting to shape them about a theme. By theme we mean a central thread about which the rest of the dance is arranged. This central thread is altogether necessary to systematic consecutive procedure. The national dance has a theme about which the rest of the dance is woven; all music is built up this way; in fact, all works of art are developed in this same manner. It is a peculiarity of nature; things shape themselves about a "motif." In other words, the thing that is wanted is coordination.

In many of the gymnastic dances published today such coordination is decidedly absent. By way of illustration, there is a common dance which is very typical of this: the first two steps consist of ordinary gymnastic leg movements; the third step is akin to a Russian dance; the fourth looks like a detachment of the Irish lilt; the fifth might fit in an English morris-dance; the sixth do well in a Norwegian folk dance; the seventh consisted of purely gymnastic movements, and the eighth, ninth, and tenth might be fittingly included in a stage dance of a technical get-up.

This fault, as others previously mentioned, has been studiously avoided here. Each step has a definite relationship to the main theme which has been created in the fundamental or opening step. For instance, the fundamental step of the Highland Fling is, obviously, the "fling" which consists of (1) a toe touch sideward; (2) toe point back of knee; (3) toe point front of knee; (4) toe point

back of knee. Now, to include in a dance with such a step as a theme a "cartwheel" or an "angel leap," or some other step equally foreign to it, is a grave mistake; all of the steps in a dance should hold close to its theme.

7. Uniformity of Type. Another mistake frequently found in the ordinary gymnastic dance, is that of combining solo, couple, set, and group work in the same dance. To use our "horrid example" again, we have the opening step done in group formation, two later steps done in couple formation, and the remainder done in solo formation. That such variations are not desirable is plain even to the casual observer. This error, with certain limitations which will be made evident later, has also been avoided here. Each dance has been kept true to its form. If a dance is typically solo then the whole of it is kept so; if the fundamental step is otherwise—couple, set, or mass—then it is danced in its typical formation throughout.

8. Uniformity of Formation. Changing the formation is another practice which, from our point of view of orderly dancing, is not desirable. Frequently we see dances in which nearly all, if not all, of the formations possible are included. There is a so-called Barn Dance before the public today which has in the course of eight steps, a line formation, a column formation, and also a double line and a double column formation. Such lack of coordination as this is an excellent illustration of the haphazard state of dancing affairs as they have existed. The compiler of a dance should seek to have uniformity in his dance formations.

9. Hygienic and Masculine. Besides the points previously recognized, there are two others which should be taken into consideration by the creator of gymnastic dances. In the first place, the gymnastic dance must be fundamentally

vigorous—that is, vigorous enough to produce hygienic effects. Only such steps should be included. Second, as our work is primarily for the male sex, all steps must be of a masculine make-up. These two principles should be strictly adhered to in the compilation of all gymnastic dances; they must be present if a dance is to receive the complete approbation of the group.

10. Recapitulation. To recapitulate, the formulæ under which the gymnastic dance should be created are as follows: The dance should be pleasing; it should be short; there should be but few movements to each step; there should be uniformity in step variations; there should be uniformity in step durations; the dance should cling to a definite theme throughout; there should be no variation in the type of dance used; the formation should be uniform throughout; and the dance must be vigorous enough to be hygienic, and be thoroughly masculine in make-up.

11. Steps “Fundamental” and “Variations.” For the purpose of simplifying and aiding teaching, the dance should be divided and subdivided into its smallest elements. By way of illustration we have the dance as a whole which is known by its name, i. e., the “Highland Fling.” The dance then is subdivided into steps; the steps are known as the “Fundamental Step” and “Variations.” The successive variations are known as “First Variation,” “Second Variation,” “Third Variation,” and so on. These steps, for pedagogic reasons, have been given short names that are generally abbreviated descriptions of the step itself; the first variation of the Virginia Reel, for instance, is called “The Bow,” this being actually what takes place—the dancers bow. The “Fundamental Step” is always alluded to as such; the name of a dance will call to mind the

nature of the step and, therefore, remove the necessity of naming it.

12. **"Movements."** The "Step" naturally divides into "Movements." The "Movement" and the count of a step are identical. Using the fundamental step of the Highland Fling as a means of illustration, the "toe touch sideward" is one movement, the "toe point behind" is another, the "toe point in front" another, and the "toe point behind" another. In this manner each separate movement of a step is classified and is regarded as one count. The "Movement" might in reality be regarded as the unit of gymnastic dancing. It represents the working basis from which steps and dances evolve.

13. **"Parts."** "Movements," however, for purposes of teaching, may be further divided into "Parts," that is, a portion of a "Movement" may be segregated and considered separately. For instance, we may consider the correct and incorrect method of doing the "first part" or "last part" (the start and finish) of an exercise.

When the arms and legs are considered separately the first are known as "Arm Movements" and the latter as "Leg Movements," while the combination is always implied if no remarks are made concerning them. When it seems necessary to speak of them as such, the term "Complete Movement" covers the idea quite satisfactorily.

14. **Material Collected Everywhere.** The writer in preparing the "Sample Dances" visited fields of dancing and gymnastics for suggestion; the ballroom, the school, the stage, the gymnasium, each has made its contribution. This material has been collected indiscriminately and reshaped into coordinated wholes. The dances offered are given as

suggestions, with the hope that more coordinated, scientific work will mark the future than has marked the past.

15. Additional Principles Used. It seems well to introduce a word about the method of developing the dances in this work. Each "Step" is given a name that is more or less descriptive of it, and each "Movement" has been described in detail. No symbols or abbreviations have been used, the writer feeling that such appliances are hindrances rather than helps. This descriptive material forms the basis for the director's explanations to the class.

An effort has also been made throughout, to progress from the simpler to the more complex dances, thereby making the volume of more service in the Young Men's Christian Association and the College and Normal School gymnasiums, the fields in which it will be most largely employed.

16. Method of Using Dances. The different dances may be taught outright to a group specializing in this form of gymnasium work. Otherwise it is the common practice nowadays to teach them in sections. The physical director gives about five minutes out of the ordinary hygienic drill to the practice of gymnastic dancing; this represents the time formerly allotted to leg exercises. This brief period is usually given over to practicing a new step or two, working over old steps, or making new combinations. At the end of two or three weeks of such work the class would have a whole dance of a fundamental step and five or six variations learned completely. This method of carrying on the work is much more desirable than the old practice whereby a step or two of any make-up was tossed into the day's order at the inspiration of the director.

CHAPTER VI

GYMNASTIC DANCING NOMENCLATURE

1. **Foreword.** Purely gymnastic terminology has been used in drawing up the nomenclature for this work. This terminology is preferred to dancing terminology for three reasons: (1) The work as carried on is athletic rather than esthetic. (2) The work is taught by the physical director and not by a dancing master. The average physical director is familiar with gymnastic nomenclature, but knows little or nothing about dancing nomenclature. (3) The adoption of a gymnastic nomenclature, therefore, avoids learning a new nomenclature by both class and director. Nomenclatures, at their best, are unmanageable.

A few directors advocate the adoption of the five fundamental positions of arms, legs, trunk, and head as used by the Russian Art School. Those who have studied the matter closely, feel this to be wrong. In the first place, gymnastic terminology is largely self-explanatory. The terms are adopted from everyday life; everyone quickly recognizes and remembers them—for instance, speaking of the feet, who does not know the meaning of “feet together,” “stride stand,” and “walk stand”? On the other hand, what layman or physical director knows what is meant by “first position,” “second position,” and “fourth position”? These terms correspond in dancing nomenclature with those used above. The “third position” and “fifth position” are never used in gymnastic dancing. New men coming into the gymnasium quickly catch on to the meaning of “stride position” and “walk position,” but it would take them a long time to learn “second position” and “fourth position.” The average

man comes to the gymnasium to exercise and not to worry over a lot of arbitrary terms.

From another angle, even if a dancing nomenclature were adopted, the terminology of gymnastic nomenclature has to be used in so many instances that often it would seem as if the tail were wagging the dog. For instance, in gymnastic dancing we have "charge position," "cross-leg position," "half bent knee position," "bent knee position," and a score of other positions which are not included in dancing nomenclature. If, therefore, we adopt the method of using the positions of dancing nomenclature as far as they go and use straight gymnastic terminology for other positions, we only increase the confusion of the pupil, not to mention the teacher.

The advocates of a dancing nomenclature claim that this terminology is briefer. This is not true. For instance, we have in dancing parlance—"left foot forward—fourth position—heel elevated." In gymnastic nomenclature this amounts to "left toe touch forward." Again, we have, in the dancing master's terminology—"second position, left foot elevated." In gymnastic nomenclature this amounts to "left toe point sideward." These two examples are only illustrative of the whole field. Decidedly, dancing nomenclature is not shorter.

The advocates of a dancing nomenclature also claim that gymnastic terms do not accurately describe dancing movements; for instance, they claim that the gymnastic "toe touch forward" is different from the dancing "toe touch forward." Neither is this true. There is only one way to do an exercise, whether considered from the gymnastic standpoint or from the dancing standpoint and that is that which is biologically correct—which is always the simplest, shortest, and most graceful. It may be pointed out that some

of the approved dancing positions, on the other hand, are highly exaggerated positions and as such have no place in gymnastics.

A few of the most enthusiastic dancing nomenclature advocates feel that, not only should we adopt the positions of the French (or Russian) dancing school but that we should also adopt the terminology and method. Fortunately these believers are in the minority. A nomenclature should be confined to the work for which it is drawn up, and dancing terminology is positively unfitted for a work that is so primarily gymnastic as is gymnastic dancing. Besides having an unwieldy nomenclature, the steps are not adapted to gymnasium work. The feet are inordinately turned out. The movements, too, of many of the so-called "technical" steps are too esthetic and complicated for this work; their excessive esthetic nature has "killed" the work wherever it has been tried. Several normal schools have tried teaching esthetic dancing with very discouraging results; men do not take to it at all.

These many facts favoring a gymnastic nomenclature have led the writer to adopt this terminology. The nomenclature included here covers every term used in the description of the sample dances. It will also be found sufficient to cover practically anything needed in the preparation of any dance for gymnasium use. It is based, as stated before, on the policy of absolute simplicity. Only fundamental positions, movements, directions, types, and formations are used and for this reason we can narrow our terminology down to the barest necessities. In case the compiler of a dance is confronted with a movement or position not covered by the text he is advised to use the "Gymnastic Nomenclature" as adopted by the Y. M. C. A. Physical Directors' Society. If he cannot get help from this source he should apply his

own ingenuity, using the simplest, commonest descriptive phraseology that can be devised.

2. **Definition.** Analyzing the qualities incident to a "gymnastic dance," as that term is modernly conceived, we find the following: (1) In the first place, the bulk of the work is done with the legs; dancing of the gymnastic sort, always implies a constant moving of the arms, body, and legs. This shifting of the center of gravity necessitates a constant shifting of the feet; making the activity, therefore, essentially a balance exercise. (2) It is carried on without the use of apparatus—in other words, it is free. (3) The movements and steps are arranged according to some pre-conceived order—that is, in the interest of practicability they are serial. (4) It is rhythmical—a dance without this quality is inconceivable; incidentally, it is the source of the greater amount of the pleasure found in the exercise. (5) Every part, movement, and step is coordinated—that is, the arms, legs, head, and body are held and moved according to natural laws and tendencies—at least not directly counter thereto. (6) It is simple rather than complex; the groups to which it is taught, the manner in which it is taught, and the time allotted for its teaching make this necessary. It is strenuous enough to stimulate tolerably vigorous hygienic reactions; herein lies its chief gymnastic attachment. (8) Lastly, and above all things, it is of a genuine masculine make-up. It is, of course, not true that all these qualities are constantly present to any absolute degree; but it will be found that a dance has gymnastic and gymnasium value directly as these qualities are present or absent.

A definition might, therefore, be given: "A gymnastic dance is any balance exercise that is free, serial, rhythmical,

coordinated, simple, vigorous, and masculine." One may be formed out of exercises from any field of physical activity—folk dancing, esthetic dancing, gymnastic exercising, athletic exercising, play, and work—all are sources for the gathering of the material.

NOMENCLATURE

3. Directions

Forward: The direction in which the individual is facing (Cut 1).

Backward: The opposite of forward (Cut 1)

Sideward: Midway between forward and backward.

(1) Right—to right side (Cut 1)

(2) Left—to left side (Cut 1)

Oblique: Midway between any two of the four principal directions that are at right angles. The names given these positions are self-explanatory. The direction being half-way between the two directions of the compound title. There are four principal oblique directions:

(1) Right-forward (Cut 2)

(2) Right-backward (Cut 2)

(3) Left-forward (Cut 2)

(4) Left-backward (Cut 2)

Circles and Turns: Determined by an imaginary clock placed face up on the floor.

(1) Right—with the hands of the clock (Cut 3)

(2) Left—against the hands of the clock (Cut 3)

Across Front: The part indicated is placed across in front (Cut 4).

Across Back: The part indicated is placed across in back (Cut 5).

Reverse: While progressing in one direction turn about and advance in opposite direction.

Counterlike: Repeat a movement, or step, starting with the opposite side, and if the movement includes traveling sideward, advance in a counter direction.

In Place: Steps are always done in place if there is no statement made concerning progression. When a foot is held "on the floor" or "off of the floor" in position beside the other foot it is said to be "in place."

Hold: Retain parts indicated in position of previous count. If a part is not mentioned in describing a step, it is understood to be held in the same position that it was when last mentioned.

4. Positions of Legs and Feet

Position: This is the fundamenal starting position for all gymnastic dancing—heels together, feet at angle of 60 degrees, knees straight (Cut 6).

Stride: Heels are two foot-lengths apart laterally, legs extended and supporting body equally (Cut 7).

Walk: Designated foot is placed two foot-lengths in front of the other (measured from heel to heel), both legs extended and supporting body equally.

(1) Right—right foot leading

(2) Left—Left foot leading (Cut 8)

Charge: Designated foot is placed two foot-lengths (measured from heel to heel) in the direction indicated, knee bent and directly over the instep. Most of the weight is on the charging foot. The other foot is kept in place with the knee straight. There are seven charge positions:

(1) Forward (Cut 9)

(2) Sideward

(3) Backward

- (4) Right forward oblique
- (5) Left forward oblique
- (6) Right backward oblique
- (7) Left backward oblique

Toe Touch: Designated foot is held, foot extended, toe touching the floor. The other foot is in place and supporting the entire weight of the body. There are seven toe-touch positions:

- (1) Forward
- (2) Sideward (Cut 10)
- (3) Backward
- (4) Right forward oblique
- (5) Left forward oblique
- (6) Right backward oblique
- (7) Left backward oblique

Heel Touch: Designated foot is held, foot flexed, heel touching the floor. The other foot is in place, knee slightly bent, supporting the entire weight of the body. There are seven heel-touch positions:

- (1) Forward (Cut 11)
- (2) Sideward
- (3) Backward
- (4) Right forward oblique
- (5) Left forward oblique
- (6) Right backward oblique
- (7) Left backward oblique

Knees Bend: Body lowered through fullest possible flexion of thighs and legs, knees turned outward to angle of 90 degrees, heels raised (Cut 12).

Knees Half Bend: Body half lowered through partial flexion of thighs and legs, knees turned outward, heels raised (Cut 13).

Cross Leg: Designated foot is crossed in front of the other foot, weight resting equally on both feet.

- (1) Right—Right foot across front
- (2) Left—Left foot across front (Cut 14)

Toe Point: Designated foot is held, foot extended, toe slightly raised from floor; the other foot is kept in place. There are seven toe-point positions:

- (1) Forward (Cut 15)
- (2) Sideward
- (3) Backward
- (4) Right forward oblique
- (5) Left forward oblique
- (6) Right backward oblique
- (7) Left backward oblique

Heel Point: Designated foot is held, foot flexed, heels slightly raised from floor; the other foot is held in place. There are seven heel-point positions:

- (1) Forward (Cut 16)
- (2) Sideward
- (3) Backward
- (4) Right forward oblique
- (5) Left forward oblique
- (6) Right backward oblique
- (7) Left backward oblique

Knee Raise: Flex thigh and leg of designated side, drawing knee toward chest (Cut 17).

Foot Raise: Flex leg of designated side, heel drawing toward buttocks (Cut 18).

On Toes: The heels are raised from the floor (Cut 19).

On Heels: The toes are raised from the floor (Cut 20).

5. Movements of Legs and Feet.

Place: Place designated foot but transfer no weight to it.

Step: Place designated foot and transfer the weight to it, the advanced foot touching the ground before the other foot leaves.

Leap: Spring from one foot landing on the other or both. The springing foot leaves ground before the other foot touches.

Jump: Spring from both feet landing on one or both.

Hop: Spring from one foot landing on the same foot.

Cut: Displace one foot by the other.

Touch: A light rebounding touch of the designated part, the weight being kept on the other foot.

Tap: A light rebounding touch of the designated part.

Scrape: While swinging the leg the foot is drawn over the floor for a brief interval.

Click: The heels are hit together rather sharply.

Close: When feet are apart to bring either foot to the other in any specified position.

Swing: Fling the part at a normal rate.

Kick: Fling the foot with considerable vigor.

Raise: The part indicated is lifted—not swung or kicked.

Lower: The part indicated is simply dropped by its own weight.

6. Positions of Arms and Hands

Forward: Shoulder high, shoulder width, palms facing in (Cut 21).

Backward: Extended backward, palms facing in—this position is practically the reverse of “forward-oblique” rather than the reverse of “forward” as would be the supposition (Cut 22).

Sideward: Shoulder high, exactly in the lateral plane, palms facing up (Cut 23).

Upward: Extended straight up, shoulder width apart, palms facing in (Cut 24).

Downward: Extended straight down, palms facing in (Cut 25).

Oblique: An oblique position involves any position half way between two fundamental positions that are at right angles. There are five oblique positions of the arms:

- (1) Forward-downward
- (2) Forward-upward
- (3) Sideward-downward (Cut 26)
- (4) Sideward-upward
- (5) Forward-sideward

Hands on Hips: The back of the fingers rests on the hip, elbows extend straight sideward. Or hands may be held with thumb and fingers astride hip (Cut 27).

Hands on Neck: The tips of the fingers are placed on the back of the neck, the elbows extend straight sideward (Cut 28).

Hands at Chest: The hands are placed in front of the chest, palms down, elbows extend sideward (Cut 29).

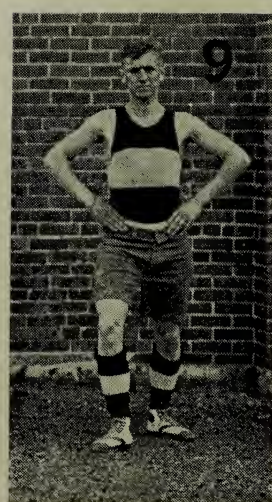
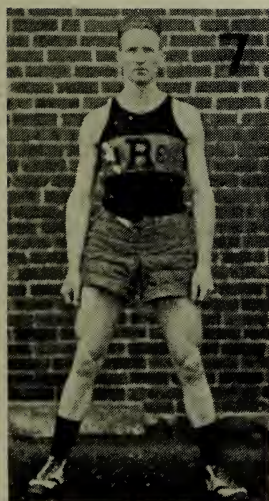
Hands at Shoulders: The hands are placed at the point of the shoulders, elbows extend downward (Cut 30).

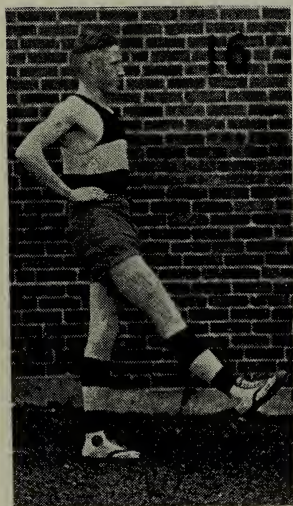
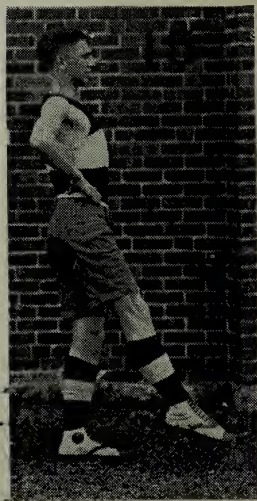
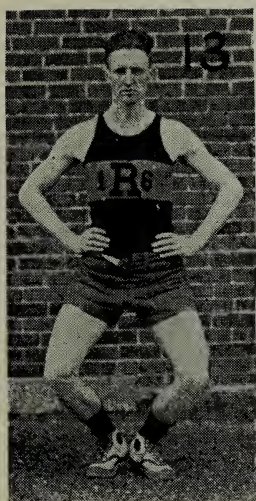
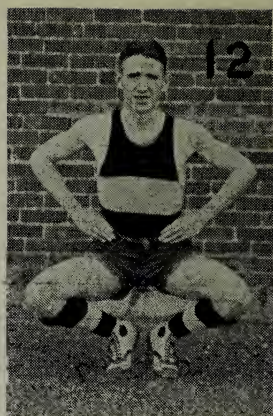
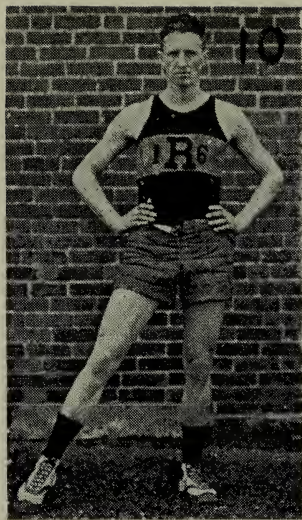
Hands at Waist: The hands are held at the waist line, palms up, elbows drawn well back (Cut 31).

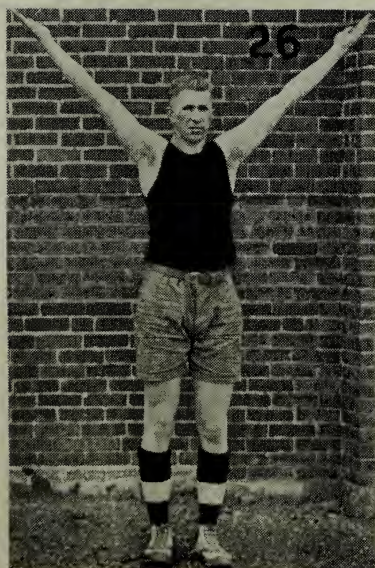
Arms Bent Forward: Elbow slightly bent, wrist slightly bent, the thumb placed against the first two fingers. The arms tend to form a circle in front in the horizontal plane (Cut 32).

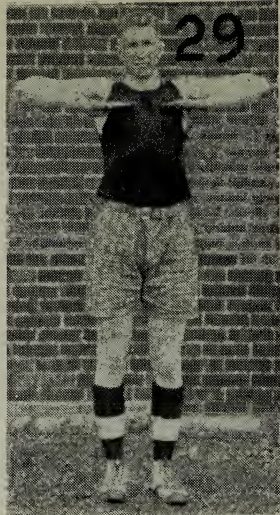
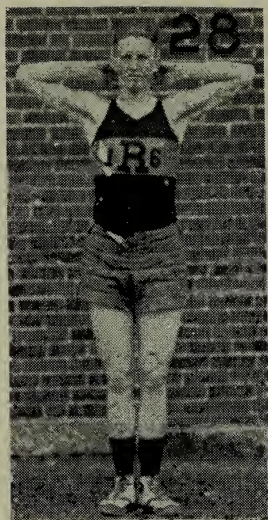
Arms Bent Sideward: The arms with elbows slightly bent, wrists slightly bent, the thumb placed against the first two fingers, fingers of two hands nearly touching, tend to form a large circle in horizontal plane (Cut 33).

Arms Bent Upward: The arms with elbows slightly bent,

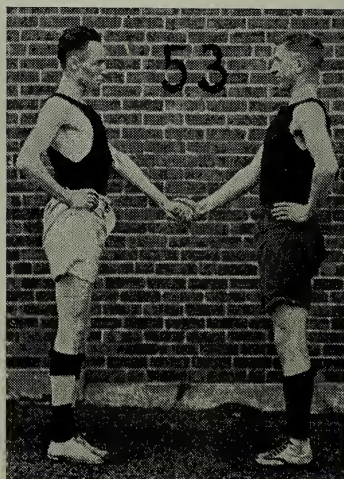
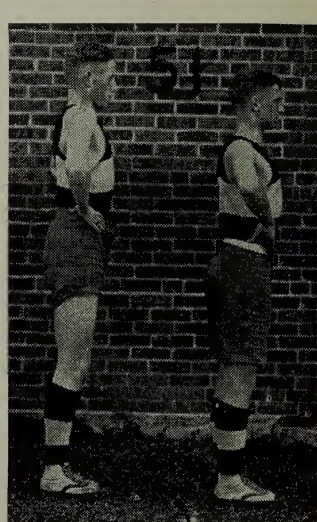
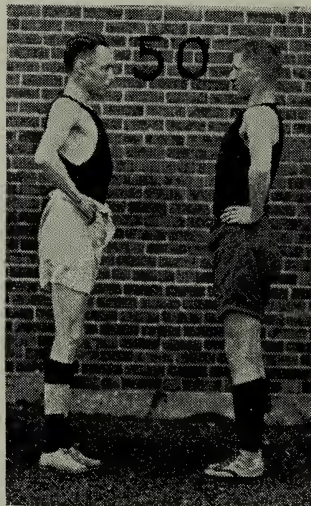
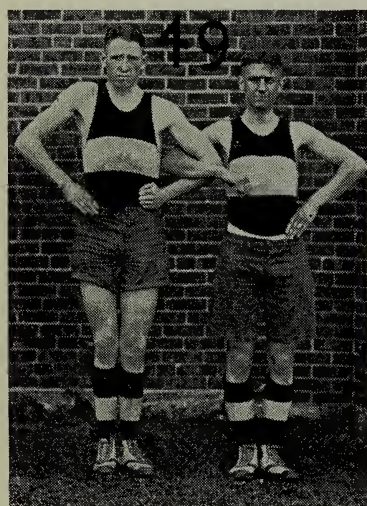
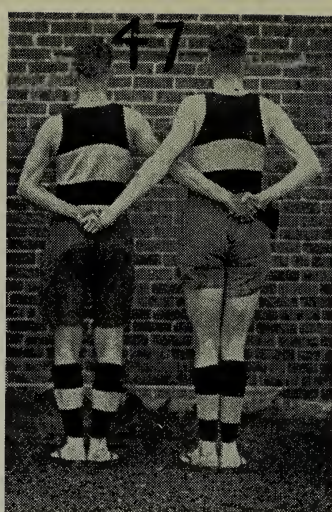


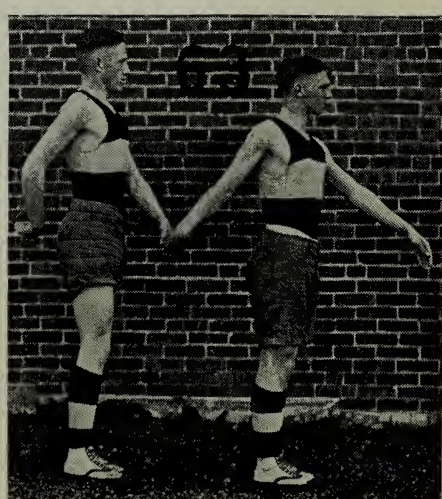
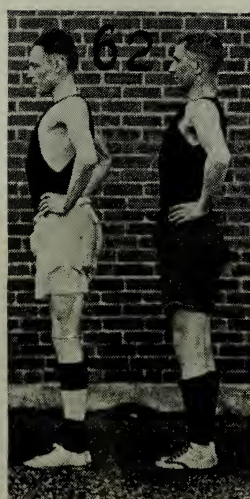
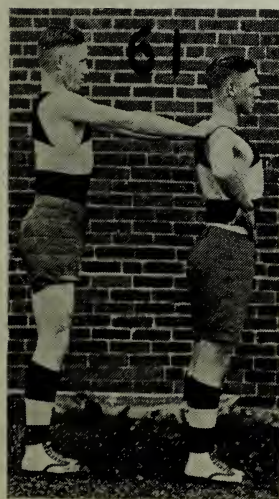
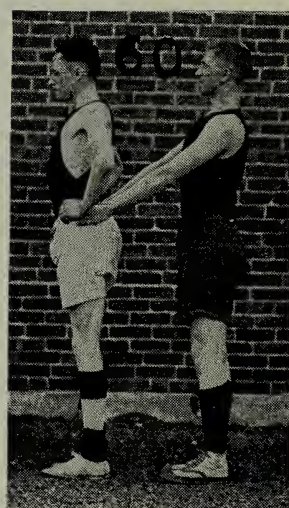
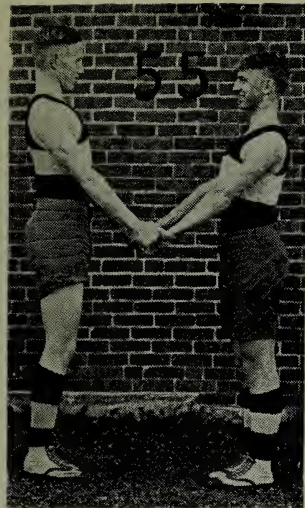


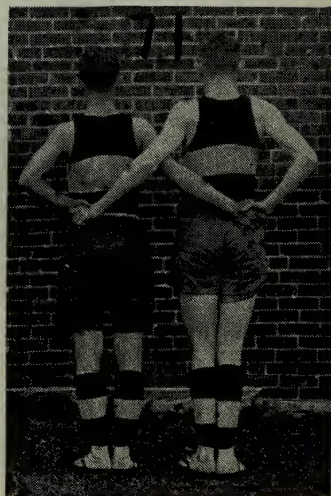
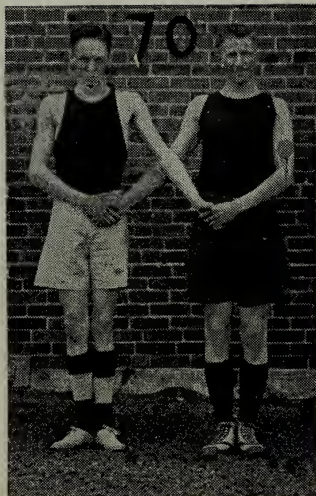
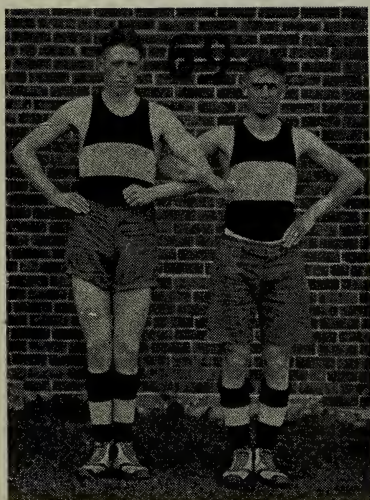
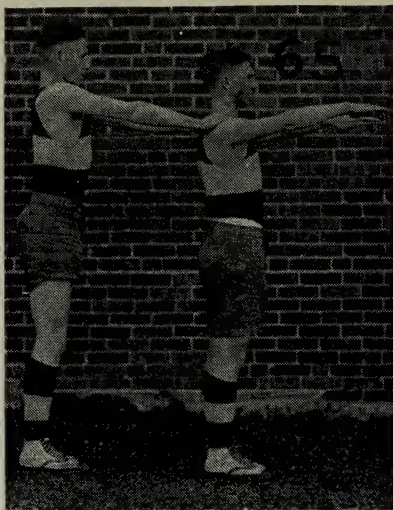
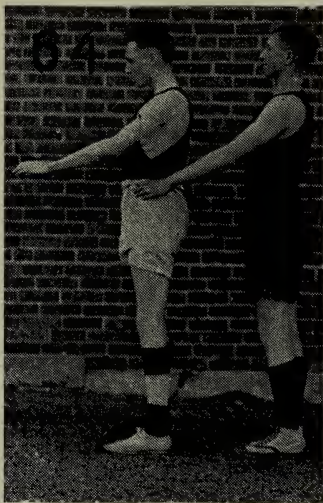


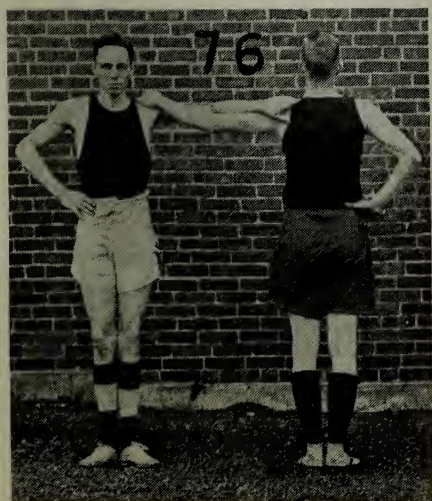


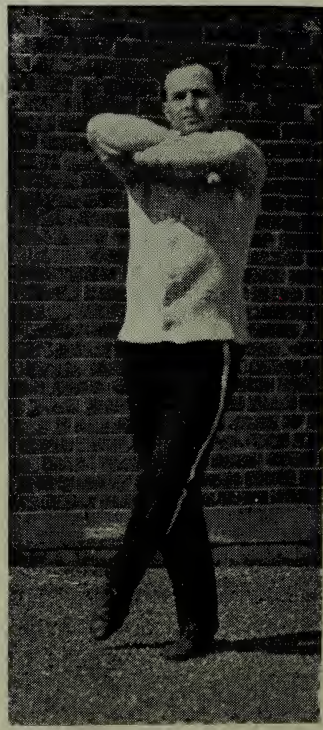
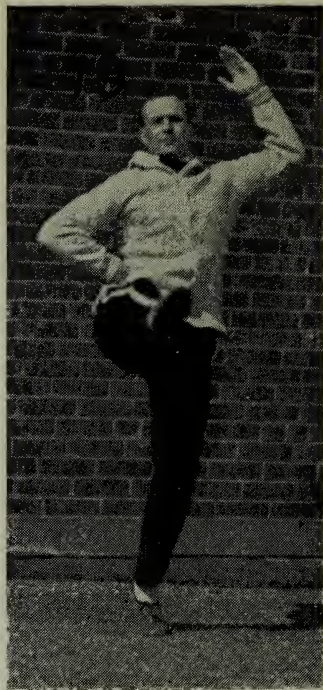


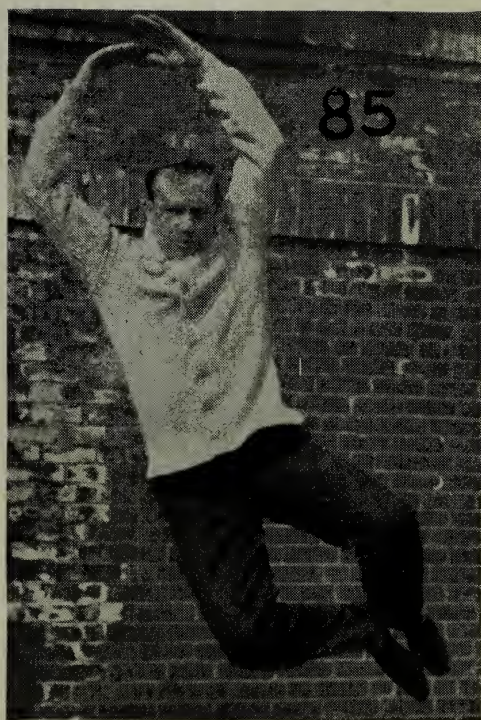
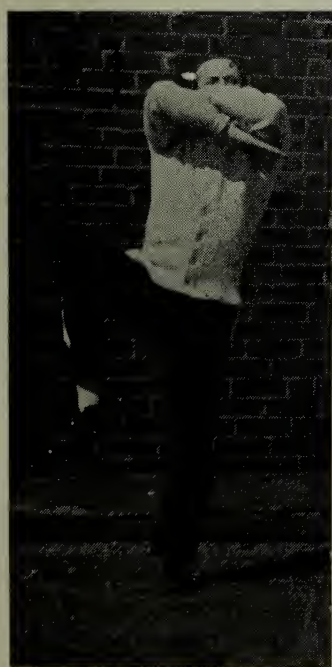
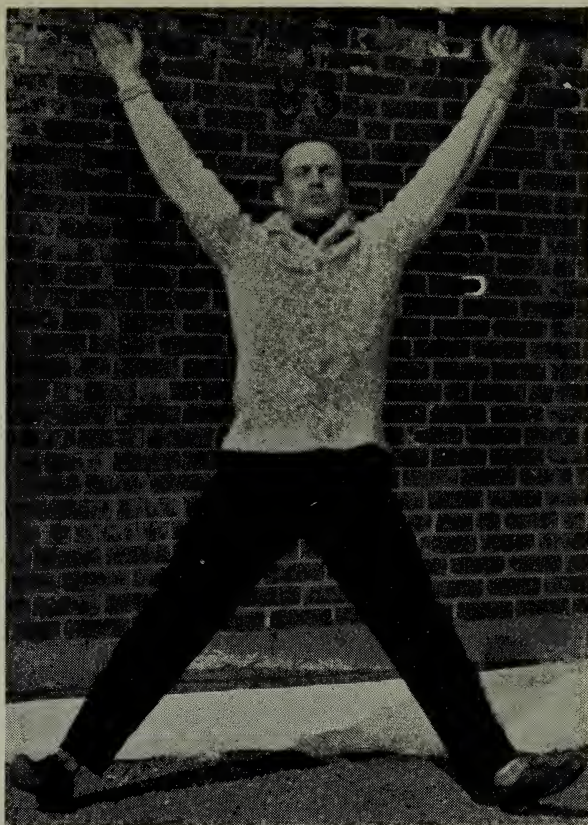
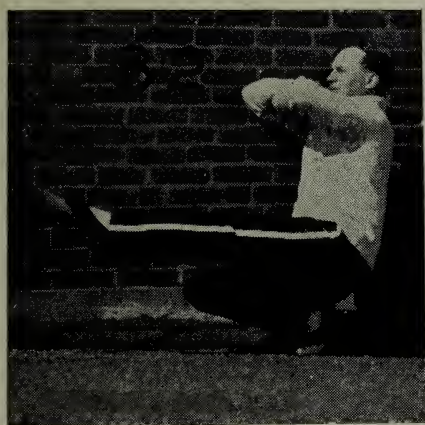


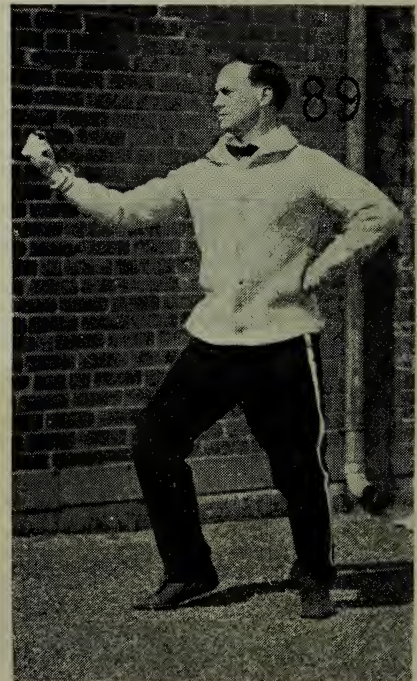
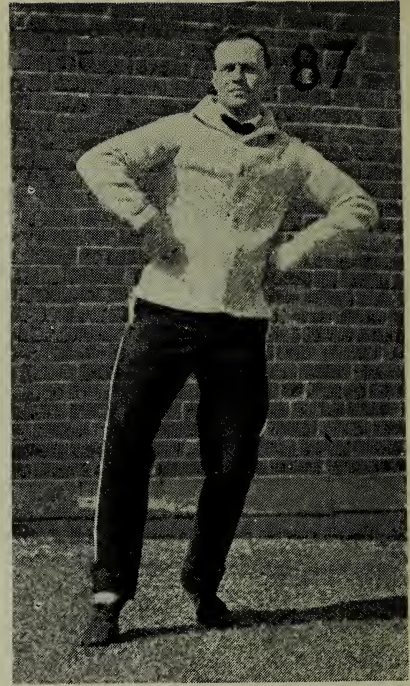
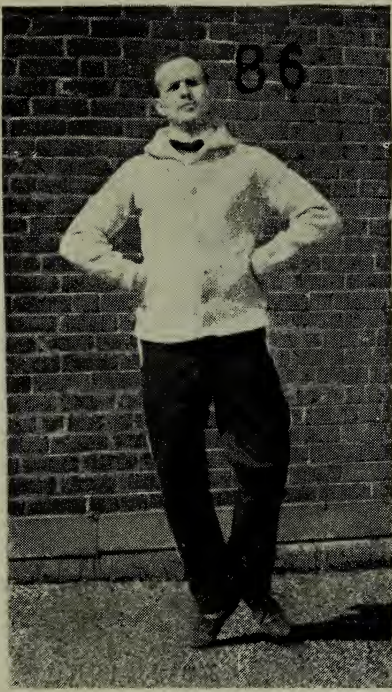












wrists slightly bent, the thumb placed against the first two fingers, fingers of two hands nearly touching, tend to form a circle over head (Cut 34).

Arms Folded at Chest: The forearms are crossed and interlocked. The arms rest on the chest (Cut 35).

Arms Folded Front Chest: The forearms are crossed and interlocked. The arms are held forward, free from the chest (Cut 36).

Arms Folded at Back: The arms are held across the back, the forearms being crossed and interlocked (Cut 37).

Hands Clasped in Front: The fingers are interlocked and the palms turned down (Cut 38).

Hands Clasped in Back: The fingers of one hand are clasped within the other, both palms are turned up and back (Cut 39).

Hands Clenched: The fingers are fully flexed and the thumb flexed over them.

7. Movements of Arms and Hands

Raise: The arms are moved from one position to a higher position. The movement is made with normal effort and speed.

Lower: The arms are moved from one position to a lower position. The movement is made with normal effort and speed.

Fling: The arms are moved from any extended position to any other extended position as indicated. The movement is made vigorously.

Place: The hands are moved from any position to the fully bent arm positions as indicated.

Thrust: From a position in which the forearms are flexed, the arms are extended, the hands moving in a straight line in the direction indicated.

8. Positions of Trunk

Forward: Inclined to the front (Cut 40).

Sideward: Inclined to the side (Cut 41).

Backward: Inclined to the rear (Cut 42).

Oblique: Inclined to any position that is half way between any two fundamental positions that are at right angles.

There are four oblique positions of the trunk:

(1) Right-forward (Cut 43)

(2) Right-backward

(3) Left-forward

(4) Left-backward

9. Movements of Trunk

Lean: The body as a whole or the trunk alone, is slightly inclined.

Bend: The body is bent at the hip-joint and inclined as far as comfortably possible while maintaining the same relative position of the trunk parts. Eyes are kept to front.

Raise: The trunk is raised from a position to a higher position.

Twist: The trunk is twisted as far as comfortably possible. All of the movement must take place above the hips.

10. Fundamental Steps

Walking: The feet are lifted and placed alternately. The foot in place is not lifted until the advancing foot has been placed. One count for each foot placement. Follow-stepping may be done in any direction.

Gallop Step: One foot is advanced and the other foot is closed to it cutting off the advanced foot. The leading foot is lifted from the ground before the following foot strikes. One count each time the following foot strikes the floor. Gallop-stepping may be done in any direction.

Skip Step: One foot is advanced and hopped on with the other foot raised from the surface. Then the other foot is advanced and hopped on while the first foot is raised from the surface. The following foot is lifted from the ground before the leading foot strikes. One count for each step and hop combined. Skip-stepping may be done in any direction and in place.

Hop Step: One foot is advanced and hopped on with the other foot raised from the surface. Then the other foot is advanced and hopped on while the first foot is raised from the surface. The following foot is lifted from the ground before the leading foot strikes. One count for each step and hop separately. Hop-stepping may be done in any direction and in place.

Change Step: This step is a left and right alternation of the regular gallop step. It may be done in any direction and in place.

11. Types of Dances

Solo Dance: Any dance in which the individual is independent. One person is the unit.

Couple Dance: Any dance in which two individuals are necessary. Two persons represent the unit.

Set Dance: Any dance in which a definite number are necessary to proper execution. This is generally an even number like four or eight, but not frequently we find set dances requiring uneven numbers.

Mass Dance: Any dance in which any large group, irrespective of the number, can participate.

12. Dance Formations

Single Line: The group forms in one line, standing shoulder to shoulder. Following are the possible formations:

- (1) Face forward (Cut 44)
- (2) Hold hands (Cut 45)
- (3) Link arms about front (Cut 46)
- (4) Link arms about back (Cut 47)
- (5) Link arms about shoulders (Cut 48)
- (6) Lock elbows (Cut 49)

Double Line: The group forms in two lines placed side by side, men in each line standing shoulder to shoulder. All single line formations are possible; also the following:

- (1) Face to face (Cut 50)
- (2) Face to back (Cut 51)
- (3) Back to back (Cut 52)
- (4) Face to face, hold opposite hands (Cut 53)
- (5) Face to face, hold corresponding hands—right and right (Cut 54)
- (6) Face to face, hold both hands (Cut 55)
- (7) Face to face, hold both hands crossed (Cut 56)
- (8) Back to back, hold opposite hands (Cut 57)
- (9) Back to back, hold both hands (Cut 58)
- (10) Back to face, hold corresponding hands—right and right (Cut 59)
- (11) Back to face, rear man put hands on hips of front man (Cut 60)
- (12) Back to face, rear man put hands on shoulders of front man (Cut 61)

Single Column: The group forms in files, standing face to back. Following are the possible formations:

- (1) Face forward (Cut 62)
- (2) Hold one hand front and one hand back (Cut 63)
- (3) Each man hold hands on hips of man in front (Cut 64)

(4) Each man hold hands on shoulders of man in front
(Cut 65)

(5) Each man clasp arms about waist of man in front
(Cut 66)

Double Column: The group forms in two single columns placed side to side. All single column formations are possible; also the following:

- (1) Side to side (Cut 67)
- (2) Hold inside hands (Cut 68)
- (3) Lock elbows (Cut 69)
- (4) Link arms in front (Cut 70)
- (5) Link arms in back (Cut 71)
- (6) Put inside arm about shoulders (Cut 72)
- (7) Face opposite directions (Cut 73)
- (8) Face opposite directions, hold inside hand (Cut 74)
- (9) Face opposite directions, lock elbows (Cut 75)
- (10) Face opposite directions, place inside hands on shoulders (Cut 76)
- (11) Face opposite directions, link arms, one in front and one in back (Cut 77)

Single Circle: The group forms a complete circle of single units. Following are the possible formations. (Cuts are not given—the reader can refer to those given before.)

- (1) Face inward
- (2) Face outward
- (3) Face left
- (4) Face right
- (5) Face inward, hold hands
- (6) Face outward, hold hands
- (7) Face inward, link hands about front
- (8) Face inward, link hands about back

- (9) Face outward, link hands about front
- (10) Face outward, link hands about back
- (11) Face inward, place hands about shoulders
- (12) Face outward, place hands about shoulders
- (13) Face left, place hands on hips of man in front
- (14) Face right, place hands on hips of man in front
- (15) Face left, place hands on shoulders of man in front
- (16) Face right, place hands on shoulders of man in front
- (17) Face inward, lock elbows
- (18) Face outward, lock elbows
- (19) Face left, hold one hand forward and one backward
- (20) Face right, hold one hand forward and one backward

Double Circle: The group forms a complete circle of double units—in other words, two circles, one inside of the other. All single column and single line formations are possible, also the following: (Cuts are not given—the reader can refer to those given before.)

- (1) Face to face
- (2) Face to back
- (3) Back to back
- (4) Side to side
- (5) Side to side facing opposite directions
- (6) Face to face, hold right (or left) hands
- (7) Face to face, hold opposite hands
- (8) Face to face, hold both hands
- (9) Face to face, hold both hands crossed
- (10) Face to face, hold both hands on shoulders
- (11) Back to back, hold opposite hands
- (12) Back to back, hold both hands
- (13) Side to side, hold inside hands

- (14) Side to side, link arms in front
- (15) Side to side, link arms in back
- (16) Side to side, put inside arm about shoulders
- (17) Back to face, hold opposite hands
- (18) Back to face, hold both hands
- (19) Back to face, rear man put hands on hips of front man
- (20) Back to face, rear man put hands on shoulders of front man
- (21) Side to side, lock elbows
- (22) Side to side facing opposite directions, hold inside hand
- (23) Side to side facing opposite directions, lock elbows
- (24) Side to side facing opposite directions, place inside hands on shoulders
- (25) Side to side facing opposite directions, link arms one in front and one in back

Open Ranks: The group arranges in open formation of single units. In this arrangement each individual is separated from the others, hence no variety of interlocked formations is possible other than that which the relative positions of the component members may offer.

Couples Open Ranks: The group arranges in open formation of double units. The units may take any of many combinations. See circle, line, and column formations for suggestions.

Set Formation: The group arranges in the formation of the set desired. The most common formations are:

- (1) Three, four, six, or eight individuals, all facing center
- (2) Two lines of two, three, or four in each, facing each other

- (3) Three or four couples, all facing center
- (4) Three, four, six, or eight individuals arranged in a line
- (5) Three, four, six, or eight individuals arranged in a column

Note: All movements are made at normal physiological speed and over the shortest route, unless otherwise indicated.

Other formations are possible and often desirable—those given above are the most common.

CHAPTER VII

SAMPLE DANCES

PRELIMINARY STEPS

1. Maze Running (Single Column)

Music 6/8 time

FOREWORD

"Maze Running" may be defined as single file winding about the room. The beat of the left foot is taken as the emphasized count. "Follow the leader" pretty aptly describes the method pursued. The list of variations given here represents only the fundamental possibilities. More intricate variations are not so practicable for regular class work, but are possible with well-trained groups. The class may go through the various evolutions of the maze either running forward, backward, or sideways in short double-time steps, long strides, cross-leg steps, stiff-leg steps, or flexing thighs and legs in each step on the toes or on the heels. The various hops, skips, change steps, etc., may also be used and will add great variety to this pleasant form of exercise.

FUNDAMENTAL RUN

Run in circle around room, either left or right.

FIRST VARIATION—*The Double Back*

Double back and forth across room either lengthwise or crosswise.

SECOND VARIATION—*The X*

Form an X running either length or breadth of room.

THIRD VARIATION—*The Zig Zag*

Run from side to side, deviating as much as 6 feet while moving around the gymnasium floor.

FOURTH VARIATION—*The Concave Square*

Run around room, at each corner circling outward, each man passing behind sixth man back of himself in making loop before starting across new side of gymnasium.

FIFTH VARIATION—*The Spiral*

Run in spiral until center is reached and then double back and run out of spiraling lines.

SIXTH VARIATION—*The Alternate*

Running around outside of gymnasium, first man stops; second man leading runs around to right of first man and stops about five feet in front of him; the third man after running to left of first man, runs to right of second man and stops about five feet in front of him; the fourth man runs to right of first man, to left of second and to right of third, stopping five feet ahead of him; and so on alternating left and right until last man has passed through. As the last man passes the first, the first man follows and emerging at the other end continues on around the room. The men when not progressing should run in place; this keeps everyone in action.

2. Maze Running (Two Columns)

Music 6/8 time

FOREWORD

Maze Running in two columns is nothing more than a complicated form of single column evolution. The remarks made concerning the single column maze run are applicable here. In this series there are two columns instead of one. They are generally on opposite sides of the room, but traveling in the same direction.

FUNDAMENTAL RUN

Run around sides of room meeting and running up the center of the room.

FIRST VARIATION—*The Double X*

Run toward center from corners, alternately pass at center and continue to opposite corner; turn to next corner and repeat.

SECOND VARIATION—*The Cross Over*

The two columns advance around the whole gymnasium, passing each other at one end and alternately passing through each other at the other end.

THIRD VARIATION—*The Cog Wheel*

Run from corner of room, alternately pass at end of room, run side by side down to other end of the room, repass and continue around toward corner.

FOURTH VARIATION—*The Grapevine*

The two columns meet at the end of the gymnasium and advance down the center, opposite numbers alternately crossing in back and in front of each other until end of room is reached, when each column moves off to its side of the room.

FIFTH VARIATION—*The Cross and Retreat*

Run from the corner of the room diagonally toward center of other side, alternately pass through each other at a place about one quarter of the way down the floor, and continue until the opposite side is reached; make a quarter turn here and run toward opposite corner, passing through each other at three-quarters of the way down the floor; continue to corner and double toward center of end.

SIXTH VARIATION—*The Column Alternate*

One column runs in place in center of room. The other column continues around the room and then, reaching again

the foot of the column, running in place proceeds to zigzag through the length of the stationary column, each runner alternately going to left and right of those running in place. After completing its course the advancing column continues around the gymnasium and comes to marking time in the center. The column previously marking time, having started to traverse its section of the gymnasium as soon as its lines were free, then proceeds to repeat the zigzagging through.

3. Running Steps

Music 6/8 time

FOREWORD

“Running Steps” are meant to be done in place. They may be done at the will of the director, however, advancing forward, sideward, backward, or obliquely on command. The steps given are virtually all that are practicable. Other steps, less fundamental, are not desirable. This work may be done either by command or following the leader, that is, the class watches the leader and when he changes they follow.

FIRST SERIES

- (1) Running in place.
- (2) Running in place, raise knees.
- (3) Running in place, raise heels.
- (4) Running in place, raise one knee and the other heel.
- (5) Running in place, turn thighs out.

SECOND SERIES

- (1) Running in place, raise thighs forward.
- (2) Running in place, raise thighs sideward.
- (3) Running in place, raise thighs backward.
- (4) Running in place, raise thighs across front.
- (5) Running in place, raise thighs across back.

- (6) Running in place, raise one thigh forward and the other thigh backward.
- (7) Running in place, raise one thigh forward and the other thigh sideward.
- (8) Running in place, raise one thigh sideward and the other thigh backward.

4. Hopping Steps

Music 2/4 time

FOREWORD

“Hopping Steps” consist of hopping on one foot and holding the other foot in the position directed.

“Hopping Steps” may be done in several ways; they may be purely imitative, that is, the groups will follow the leader; they may be done hopping 4, 6, 8, or any number of times on one foot and the same number on the other; or they may be done by command, the leader giving the signal and the groups making the change. While hopping steps will ordinarily be done in place, advancing to the front, side, back and obliquely, as well as turning in place, are practicable.

SERIES

- (1) Raise knee of other leg.
- (2) Raise heel of other leg.
- (3) Raise thigh of other leg forward.
- (4) Raise thigh of other leg sideward.
- (5) Raise thigh of other leg backward.
- (6) Raise thigh of other leg across front.
- (7) Raise thigh of other leg across back.

5. Double Jumps

Music 4/4 time

FOREWORD

“Double Jumps” is the term given to large jumping exer-

cises; the performer jumps off of both feet and lights on both. Like hopping and running steps, the double jumps are ordinarily done in place, but also like those exercises, the double jumps may involve movement in any direction. The main varieties are included in the list given here. There are scores of combinations that the inventive teacher can make up for his use.

FIRST SERIES

- (1) Jump straight up.
- (2) Raise knees.
- (3) Raise heels.
- (4) Raise one knee and the other heel.

SECOND SERIES

- (1) Raise both thighs forward.
- (2) Raise both thighs sideward.
- (3) Raise both thighs backward.
- (4) Raise one thigh forward and the other thigh backward.
- (5) Raise one thigh forward and the other thigh sideward.
- (6) Raise one thigh backward and the other thigh sideward.
- (7) Raise one thigh across front and the other thigh across back.

THIRD SERIES

- (1) Jump to walk-stand position.
- (2) Jump to stride-stand position.
- (3) Jump to cross-leg position.

FOURTH SERIES

- (1) Jumping in walk-stand position do any of the alterations listed above.
- (2) Jumping in the stride-stand position do any of the alterations listed above.

- (3) Jumping in cross-leg position do any of the alterations listed above.

6. Toe and Heel Touch Steps

Music 6/8 time

FOREWORD

“Toe Touches” and “Heel Touches” are executed with one foot while hopping on the other foot. The touch should take place as nearly as possible at the same time as the hopping foot beats the floor. The principal steps are given, but there are great possibilities for combinations of these.

FIRST SERIES

- (1) Toe touch forward.
- (2) Toe touch sideward.
- (3) Toe touch backward.
- (4) Toe touch across front.
- (5) Toe touch across back.
- (6) Toe touch in place.

SECOND SERIES

- (1) Heel touch forward and jump in place.
- (2) Heel touch sideward and jump in place.
- (3) Heel touch backward and jump in place.

THIRD SERIES

- (1) Toe and heel touch forward and double jump in place.
- (2) Toe and heel touch sideward and double jump in place.
- (3) Toe and heel touch backward and double jump in place.

FOURTH SERIES

- (1) Toe, heel, and toe touch forward and jump in place.
- (2) Toe, heel, and toe touch sideward and jump in place.
- (3) Toe, heel, and toe touch backward and jump in place.

FIFTH SERIES

- (1) Toe touch sideward, toe touch forward, double jump in place.
- (2) Toe touch sideward, toe touch backward, double jump in place.
- (3) Toe touch forward, toe touch backward, double jump in place.
- (4) Toe touch backward, toe touch forward, double jump in place.
- (5) Toe touch backward, toe touch sideward, toe touch forward, jump in place.
- (6) Toe touch forward, toe touch sideward, toe touch backward, jump in place.

7. Toe and Heel Point Steps

Music 6/8 time

FOREWORD

“Toe and Heel Point Steps” are practically a duplication of the “touch” steps which precede. The difference being that in “touching” the foot strikes the floor and in “pointing” the foot is raised several inches from the floor. The comment made regarding the “touch” steps is applicable here.

FIRST SERIES

- (1) Toe point forward.
- (2) Toe point sideward.
- (3) Toe point backward.
- (4) Toe point across front.
- (5) Toe point across back.

SECOND SERIES

- (1) Heel point forward.
- (2) Heel point sideward.

- (3) Heel point backward.
- (4) Heel point across front.

THIRD SERIES

- (1) Toe and heel point forward.
- (2) Toe and heel point sideward.
- (3) Toe and heel point backward.

FOURTH SERIES

- (1) Toe, heel, and toe point forward and jump in place.
- (2) Toe, heel, and toe point sideward and jump in place.
- (3) Toe, heel, and toe point backward and jump in place.

FIFTH SERIES

- (1) Toe point front knee.
- (2) Toe point back knee.
- (3) Toe point side knee.

8. Running Circle

Music 6/8 time

FOREWORD

The "Running Circle," so called, is a very elementary gymnastic dance. The group forms in a circle holding hands, facing the center. The fundamental step is done by turning the body slightly in the direction in which the group is advancing and running obliquely forward. The group should start to "put on the breaks" at about the fourteenth count so as not to overrun the sixteenth count. In the held positions there is no hopping on the standing foot.

FUNDAMENTAL STEP

- Counts 1-16. Run to left.
- Counts 17-32. Run to right.

FIRST VARIATION—*The Forward Bend*

- Counts 1-8. Run toward center.

Counts 9-16. Hold position of standing on left foot, right foot raised backward, body bent forward, hands placed back of neck.

Counts 17-24. Run backward to circle.

Counts 25-32. Counterlike of counts 9-16.

SECOND VARIATION—*The Backward Bend*

Counts 1-8. Run toward center.

Counts 9-16. Hold position of standing on left foot, right foot raised forward, body bent backward, hands back of neck.

Counts 17-24. Run backward to circle.

Counts 25-32. Counterlike of counts 9-16.

THIRD VARIATION—*The Mercury*

Counts 1-8. Run toward center.

Counts 9-16. Hold position of standing on left foot, right foot raised backward, body slightly bent forward, left arm stretched upward, right arm stretched downward.

Counts 17-24. Run backward to circle.

Counts 25-32. Counterlike of counts 9-16.

FOURTH VARIATION—*The Sideward Bend*

Counts 1-8. Run toward center.

Counts 9-16. Quarter turn right, hold position of standing on left foot, right foot raised sideward, body bent sideward left, hands on shoulders.

Counts 17-24. Run backward to circle.

Counts 25-32. Counterlike of counts 9-16.

FIFTH VARIATION—*The Two Leg Squat*

Counts 1-8. Run toward center.

Counts 9-16. Hold position of a full squat, hands back of neck.

Counts 17-24. Run backward to circle.

Counts 25-32. Same as counts 9-16.

SIXTH VARIATION—*The One Leg Squat*

Counts 1-8. Run toward center.

Counts 9-16. Hold position of a full squat on right foot, left foot raised forward, hands on hips.

Counts 17-24. Run backward to circle.

Counts 25-32. Counterlike of counts 9-16.

9. Follow Steps

Music $2/4$ time

FOREWORD

“Follow Steps” are very simple. The fundamental step may be varied by:

- (1) Walking on toes.
- (2) Raising knee of advancing foot.
- (3) Half squatting on supporting foot as the other foot advances.
- (4) Raising advancing foot forward.
- (5) Sliding advancing foot along floor.
- (6) Sliding closing foot along floor.
- (7) Sliding both feet along floor.

The dance hereafter given covers but a small part of the field that is open to these variations. The dance given here is done in a single column advancing around the outside of the room.

FUNDAMENTAL STEP

Counts 1-8. Follow step forward, left foot leading for two steps and right foot for two steps.

Counts 9-16. Follow step backward, left foot leading for two steps and right foot for two steps.

FIRST VARIATION—*The Knee Raise*

Count 1. Raise knee of left foot, rise on right toe, and replace left foot with sinking of right heel.

Count 2. Raise knee of right foot, rise on left toe, and replace right foot with sinking of left heel.

Count 3. Place left foot forward.

Count 4. Draw right foot up to left.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 5-8.

SECOND VARIATION—*The Heel Raise*

Count 1. Raise heel of left foot, rise on right toe, and replace left foot with sinking of right heel.

Count 2. Raise heel of right foot, rise on left toe, and replace right foot with sinking of left heel.

Count 3. Place left foot forward.

Count 4. Close right foot up to left.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 5-8.

THIRD VARIATION—*The Toe Touch across Back*

Count 1. Bend right knee slightly, left toe touch across back of right foot.

Count 2. Straighten right knee. Left toe touch side of right foot.

Count 3. Place left foot forward.

Count 4. Draw right foot up to left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 5-8.

FOURTH VARIATION—*The Toe Touch Backward*

Count 1. Bend right knee slightly, left toe touch forward.

Count 2. Bend right knee slightly, left toe touch backward.

Count 3. Place left foot forward.

Count 4. Close right foot to left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 5-8.

FIFTH VARIATION—*The Toe Touch across Front*

Count 1. Bend right knee slightly, left toe touch across front of right foot.

Count 2. Bend right knee slightly, left toe touch across back of right foot.

Count 3. Place left foot forward.

Count 4. Draw right foot up to left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 1-4.

SIXTH VARIATION—*The Stride Step*

Count 1. Step left foot sideward to stride position.

Count 2. Bend right knee slightly, left toe touch, across back of right foot.

Count 3. Place left foot forward.

Count 4. Draw right foot up to left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

Counts 13-16. Same as counts 5-8.

10. Gallop Steps (Single)

Music $2/4$ time

FOREWORD

Gallop steps are follow steps doubled in time. The dance given here is done in a single circle formation, hands joined, facing center. The group should be careful to start slowing up progress on about the seventh count in order not to overrun the eighth. The hands are joined during the fundamental steps and released for the variations.

FUNDAMENTAL STEPS

Counts 1-8. Gallop step sideward, left.

Counts 9-16. Gallop step sideward, right.

FIRST VARIATION—*The Left Foot Forward*

Counts 1-8. Gallop step, left foot forward to center.

Counts 9-16. Gallop step, right foot backward to circle.

SECOND VARIATION—*The Right Foot Forward*

Counts 1-8. Gallop step, right foot forward to center.

Counts 9-16. Gallop step, left foot backward to circle.

THIRD VARIATION—*The Right Foot Sideward*

Counts 1-8. Quarter turn left, gallop step sideward right to center.

Counts 9-16. Gallop step sideward, left to circle.

FOURTH VARIATION—*The Left Foot Sideward*

Counts 1-8. Quarter turn right, gallop step sideward left to center.

Counts 9-16. Gallop step sideward, right to circle.

FIFTH VARIATION—*The Cross-Leg Right*

Counts 1-8. Leap, making a quarter turn left to cross-leg position, right foot in front, gallop step sideward to center.

Counts 9-16. Jump to cross-leg position, left foot in front, gallop step sideward to circle.

SIXTH VARIATION—*The Cross-Leg Left*

Counts 1-8. Leap, making a quarter turn right to cross-leg position, left foot in front, gallop step sideward to center.

Counts 9-16. Jump to cross-leg position, right foot in front, gallop step sideward to circle.

11. Gallop Steps (Partners)

Music 2/4 time

FOREWORD

“Gallop Steps” in partner formation are done exactly as the free steps except that the first are done in pairs and the others are done individually. The group holds hands and forms in a single circle for the fundamental step and then splits up into pairs for the variations.

FUNDAMENTAL STEP

Counts 1-8. Gallop step sideward, left.

Count 9-16. Gallop step sideward, right.

FIRST VARIATION—*The Face to Face to Center*

Counts 18. Face partner, hold both hands, and gallop step sideward to center.

Counts 9-16. In position of count 1-8, gallop step sideward to circle.

SECOND VARIATION—*The Back to Back to Center*

Counts 1-8. Back to partner, hold both hands, gallop step sideward to center.

Counts 9-16. Reverse, gallop step sideward to circle.

THIRD VARIATION—*The Face to Back Turn*

Counts 1-8. Leap to face to back position, hold both hands, gallop step sideward circling left.

Counts 9-16. Reverse, gallop step sideward, circling right.

FOURTH VARIATION—*The Face to Back to Center*

Counts 1-8. Leap to face to back position, hold both hands, gallop step sideward to center.

Counts 9-16. Reverse, gallop step sideward to circle.

FIFTH VARIATION—*The Back to Back Turn*

Counts 1-8. Back to partner, clasp both hands, sideward gallop circling left.

Counts 9-16. Reverse, sideward gallop, circling right.

SIXTH VARIATION—*The Face to Face Turn*

Counts 1-8. Face partner, clasp both hands, sideward gallop circling left.

Counts 9-16. Reverse, sideward gallop circling right.

12. Indian Dance

Music 2/4 time

FOREWORD

In doing the "Indian Dance" the class should be made to act the part of Indians. The participants should lean well forward, swing the arms loosely and with large action. The time should be slow and the dancers should pound the floor hard with their feet. A few war-whoops interspersed throughout the dance are effective. The formation is that of a single circle. The fundamental step is done toward the center and back and the variations are done to the (1) left or right, (2) circling, or (3) in place.

FUNDAMENTAL STEP

Counts 1-8. Hop step forward to center.

Counts 9-16. Hop step backward to circle.

FIRST VARIATION—*The Sideward Front*

Counts 1-8. Hop step sideward left, right foot crossing in front.

Counts 9-16. Hop step sideward right, left foot crossing in front.

SECOND VARIATION—*The Turn*

Counts 1-8. Hop step in place making full turn to left.

Counts 9-16. Hop step in place making full turn to right.

THIRD VARIATION—*The Sideward Back*

Counts 1-8. Hop step sideward left, right foot crossing in back.

Counts 9-16. Hop step sideward right, left foot crossing in back.

FOURTH VARIATION—*The Cut Step Front*

Counts 1-16. Hop step in place, cutting stepping foot down in front of hopping foot.

FIFTH VARIATION—*The Alternate Sideward*

Counts 1-8. Hop step sideward left, right foot alternately crossing front and back.

Counts 9-16. Hop step sideward right, left foot alternately crossing front and back.

SIXTH VARIATION—*The Cut Step Back*

Counts 1-16. Hop step in place, cutting stepping foot down in behind hopping foot.

13. Skip Steps (Single)

Music 6/8 time

FOREWORD

The "Skip Steps" are done in very similar manner to the Hop Steps, the difference being that in the hop step the hop and step each take one count, while in the skip step the step and hop take the same count. The dance given here is done in a single circle formation. The hands are joined during the fundamental step and released during the variations.

FUNDAMENTAL STEP

Counts 1-8. Skip step sideward left.

Counts 9-16. Skip step sideward right.

FIRST VARIATION—*The Regulation*

Counts 1-8. Skip step forward to center.

Counts 9-16. Skip step backward to circle.

SECOND VARIATION—*The Cut across Front*

Counts 1-8. Skip step forward to center, cutting legs across front with each step.

Counts 9-16. Skip step backward to circle, cutting legs across back with each step.

THIRD VARIATION—*The Front Sideward*

Counts 1-8. Skip step sideward left, right foot across front moving to center.

Counts 9-16. Skip step sideward right, left foot across front moving to circle.

FOURTH VARIATION—*The Back Sideward*

Counts 1-8. Skip step right foot across back, moving sideward, left to center.

Counts 9-16. Skip step left foot across back, moving sideward, right to circle.

FIFTH VARIATION—*The Sideward Alternate Left*

Counts 1-8. Skip step alternating front and back, moving left sideward to center.

Counts 9-16. Skip step alternating front and back, moving right sideward to circle.

SIXTH VARIATION—*The Sideward Alternate Right*

Counts 1-8. Skip step alternating front and back, moving right sideward to center.

Counts 9-16. Skip step alternating front and back, moving left sideward to circle.

14. Skip Steps (Partners)

Music 6/8 time

FOREWORD

The "Skip Step" done in partner formation is exactly the same as when done in the solo formation. In this particular dance the group forms in a single circle for the fundamental step and breaks into pairs for the variations. The hands are joined during the circle formation.

FUNDAMENTAL STEP

Counts 1-8. Skip step sideward left.

Counts 9-16. Skip step sideward right.

FIRST VARIATION—*The Sideward to Center*

Counts 1-8. Facing partner, holding hands, skip step front sideward to center.

Counts 9-16. Facing partner, holding hands, skip step front sideward to circle.

SECOND VARIATION—*The Alternate Circle Around*

Counts 1-8. Number 1 skip step forward left, circle around Number 2.

Counts 9-16. Number 2 skip step forward right, circle around Number 1.

THIRD VARIATION—*The Elbow Circle*

Counts 1-8. Partners face and link left elbows, skip step circle left.

Counts 9-16. Partners reverse and link right elbows, skip step circle right.

FOURTH VARIATION—*The Face to Back to Circle*

Counts 1-8. Partners face to back skip holding hands, skip step forward to center.

Counts 9-16. Reverse, skip step backward to circle.

FIFTH VARIATION—*The Face to Face Turn*

Counts 1-8. Partners face to face and take hold of hands, skip step circling left.

Counts 9-16. Reverse, skip step circling right.

15. Change Steps

Music $6/8$ time

FOREWORD

The "Change Step" consists essentially of alternating gallop steps. The dance given here, like the others of a similar order, is purely a gymnastic combination developed to meet the need. The formation is that of a single line. The hands are joined during the fundamental step and placed on the hips during the variations.

FUNDAMENTAL STEP

Counts 1-8. Change step forward.

Counts 9-16. Change step backward.

FIRST VARIATION—*The Body Bend Forward*

Counts 1-8. Hop forward on left foot, right foot raised behind, and body bent forward.

Counts 9-16. Hop backward on right foot, left foot raised behind, and body bent forward.

SECOND VARIATION—*The Body Bend Backward*

Counts 1-8. Hop forward on left foot, right foot raised forward, body bent backward.

Counts 9-16. Hop backward on right foot, left foot raised forward, body bent backward.

THIRD VARIATION—*The Full Squat*

Counts 1-8. Hop forward in full squat position hands on hips.

Counts 9-16. Hop backward in position of counts 1-8.

FOURTH VARIATION—*The Body Bend Sideward*

Counts 1-8. Make quarter turn left, hop sideward right on right foot, left foot raised sideward and body bent sideward right.

Counts 9-16. Hop sideward left on left foot, right foot raised sideward and body bent sideward left.

FIFTH VARIATION—*The Toe Hold*

Counts 1-8. Hop forward on left foot, right foot raised forward, knee straight, right foot in right hand.

Counts 9-16. Hop backward on right foot, left foot raised forward, knee straight, left foot in left hand.

SIXTH VARIATION—*The Heel Hold*

Counts 1-8. Hop forward on left foot, right foot raised backward, knee bent, right foot in right hand.

Counts 9-16. Hop backward on right foot, left foot raised backward, knee bent, left foot in left hand.

16. Cut Steps

Music $2/4$ time

FOREWORD

“Cut Steps” are comparatively easy. The group given here practically covers the entire field. They are exceedingly pleasing to the performer and for this reason may be developed early in the dancer’s career. They are generally done in solo, but it is altogether practicable to do them in other formations.

FUNDAMENTAL STEPS

Count 1. Step on right foot, left foot swing sideward.

Count 2. Hop on right foot, left foot hold sideward.

Count 3. Step on left foot, right foot swing sideward.

Count 4. Hop on left foot, right foot hold sideward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Forward Cut*

Count 1. Step on right foot, swing left foot forward.

Count 2. Hop on right foot, hold left foot forward.

Count 3. Swing left foot down, cut off right foot, step on left foot.

Count 4. Hop on left foot, swing right foot around to the front.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Backward Cut*

Count 1. Step on right foot, swing left foot backward.

Count 2. Hop on right foot, hold left foot backward.

Count 3. Swing left foot down, cut off right foot, step on left foot.

Count 4. Hop on left foot, swing right foot around to back.

Counts 5-8. Same as counts 1-4.

Counts 8-16. Same as counts 1-8.

THIRD VARIATION—*The Alternate, Left Front, Right Back*

Count 1. Step on right foot, swing left foot forward.

Count 2. Hop on right foot, hold left foot forward.

Count 3. Swing left foot down, cut off right foot; swing right foot backward.

Count 4. Hop on left foot, hold right foot backward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Alternate, Right Front, Left Back*

Count 1. Step on left foot, swing right foot forward.

Count 2. Hop on left foot, hold right foot forward.

Count 3. Swing right foot down, cutting off left foot; step on right foot, swing left foot backward.

Count 4. Hop on right foot, hold left foot backward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Roll Steps

Music $2/4$ time

FOREWARD

“Roll Steps” are done in solo formation in the dance given here. They may be done just as readily in several other formations, however. The group given represents the extent of the common steps. A few more less fundamental are possible, but not so practicable.

FUNDAMENTAL STEPS

Count 1. Step on right foot, swing left leg sideward.

Count 2. Swing left leg downward, cut off right foot; step on left foot, swing right foot sideward.

Count 3. Swing right leg downward, cut off left foot; swing left foot sideward, step on right foot.

Count 4. Hop on right foot, hold left foot sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Alternate Left Front, Right Back*

Count 1. Step on right foot, swing left foot forward.

Count 2. Swing left foot downward, cut off right foot; swing right foot backward, step on left foot.

Count 3. Swing right foot downward, cut off left foot; swing left foot forward, step on right foot.

Count 4. Hop on right foot, hold left foot forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Alternate Right Front, Left Back*

Count 1. Step on left foot, swing right foot forward.

Count 2. Swing right foot downward, cut off left foot; swing left foot backward, step on right foot.

Count 3. Swing left foot forward, cut off right foot; swing right foot forward, step on left foot.

Count 4. Hop on left foot, hold right foot forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Forward Roll*

Count 1. Step on right foot, swing left foot forward.

Count 2. Swing left foot downward, cut off right foot; step on left foot, swing right foot backward.

Count 3. Swing right foot downward, cut off left foot; swing left foot forward.

Count 4. Hop on right foot, swing left foot around backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Backward Roll*

Count 1. Step on right foot, swing left foot backward.

Count 2. Swing left foot downward, cut off right foot; step on left foot, swing right foot forward.

Count 3. Swing right foot downward, cut off left foot; step on right foot, swing left foot backward.

Count 4. Hop on right foot, swing left foot around forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

CHAPTER VIII

SAMPLE DANCES

ELEMENTARY GRADE

18. Barn Dance

Music 4/4 time

FOREWORD

The "Barn Dance" given here is done in double column formation, advancing about the room. The dancers work in pairs. During the fundamental step the partners hold inside hands. During the variations the hands are released and placed on the hips. The dance as given here is for the man on the left of the pair. The man on the right works with the opposite foot and when moving sideward moves in the opposite direction from the man on the left. Note that eight-count steps form the basis for this dance.

FUNDAMENTAL STEP

- Count 1. Step forward on left foot.
- Count 2. Step forward on right foot.
- Count 3. Step forward on left foot.
- Count 4. Hop on left foot, kick right foot forward.
- Counts 5-8. Counterlike of counts 1-4.

FIRST VARIATION—*The Second Count Turn*

- Count 1. Step sideward on left foot.
- Count 2. Hop on left foot, swing right foot across front, making full turn left.
- Count 3. Step sideward on right foot.
- Count 4. Hop on right foot, swing left across front of right.
- Count 5. Step sideward on left foot.

Count 6. Hop on left foot, swing right foot across in front of left.

Count 7. Step sideward on right foot.

Count 8. Hop on right foot, swing left foot across in front of right.

SECOND VARIATION—*The Fourth Count Turn*

Count 1. Step sideward on left foot.

Count 2. Hop on left foot, swing right foot across in front of left.

Count 3. Step sideward on right foot.

Count 4. Hop on right foot, swing left foot across in front, making a full turn right.

Count 5. Step sideward on left foot.

Count 6. Hop on left foot, swing right foot across in front of left.

Count 7. Step sideward on right foot.

Count 8. Hop on right foot, swing left across in front of right.

THIRD VARIATION—*The Sixth Count Turn*

Count 1. Step sideward on left foot.

Count 2. Hop on left foot, swing right foot across in front of left.

Count 3. Step sideward on right foot.

Count 4. Hop on right foot, swing left foot across in front of right.

Count 5. Step sideward on left foot.

Count 6. Hop on left foot, swing right foot across in front, making a full turn left.

Count 7. Step sideward on right foot.

Count 8. Hop on right foot, swing left foot across in front of right.

FOURTH VARIATION—*The Eighth Count Turn*

Count 1. Step sideward on left foot.

Count 2. Hop on left foot, swing right foot across in front of left.

Count 3. Step sideward on right foot.

Count 4. Hop on right foot, swing left foot across in front of right.

Count 5. Step sideward on left foot.

Count 6. Hop on left foot, swing right foot across in front of left.

Count 7. Step sideward on right foot.

Count 8. Hop on right foot, swing left foot across in front, making a full turn right.

FIFTH VARIATION—*The First Double Turn*

Count 1. Step sideward on left foot.

Count 2. Hop on left foot, swing right foot across front, making a full turn right.

Count 3. Step sideward on right foot.

Count 4. Hop on right foot, swing left foot across in front of right.

Counts 5-8. Same as counts 1-4.

SIXTH VARIATION—*The Last Double Turn*

Count 1. Step sideward on left foot.

Count 2. Hop on left foot, swing right foot across in front of left.

Count 3. Step sideward on right foot.

Count 4. Hop on right foot, swing left foot across in front, making a full turn right.

Counts 5-8. Same as counts 1-4.

19. Schottische

Music 4/4 time

FOREWORD

The "Schottische" is a typical gymnastic dance. The dance given here is done in solo, but the nature of the steps readily lends to a reshaping into practically any of the standard formations. The dance as given here is divided into four-count parts. The fundamental step is executed sideward left for four counts, then the variation is done for four counts, then the fundamental step is repeated to the right, with a repetition of the variation. This is repeated two times or four times with each variation.

FUNDAMENTAL STEP

Count 1. Step sideward on left foot.

Count 2. Step right foot across in back of left, raise left foot.

Count 3. Step left foot forward.

Count 4. Hop on left foot, raise right foot behind left knee.

FIRST VARIATION—*The Jump in Place*

Count 1. Jump both feet in place.

Count 2. Jump both feet in place.

Count 3. Jump both feet in place.

Count 4. Jump both feet in place.

SECOND VARIATION—*The Jump Heel Kick*

Count 1. Jump both feet in place.

Count 2. Step on right foot, left heel hit buttock.

Count 3. Jump both feet in place.

Count 4. Step on left foot, right heel hit buttock.

THIRD VARIATION—*The Foot Raised across Back*

Count 1. Step on right foot, left foot raised back of right knee.

Count 2. Hop on right foot in position of count 1.

Count 3. Step on left foot, right foot raised back of left knee.

Count 4. Hop on left foot in position of count 3.

FOURTH VARIATION—*The Run Heel Kick*

Count 1. Step on right foot, left heel hit buttock.

Count 2. Step on left foot, right heel hit buttock.

Count 3. Step on right foot, left heel hit buttock.

Count 4. Step on left foot, right heel hit buttock.

FIFTH VARIATION—*The Heel Kick Hold*

Count 1. Step on right foot, left heel hit buttock.

Count 2. Hop on right foot in position of count 1.

Count 3. Hop on right foot in position of count 1.

Count 4. Jump on both feet.

SIXTH VARIATION—*The Triple Jump Heel Kick*

Count 1. Jump on both feet.

Count 2. Jump on both feet.

Count 3. Jump on both feet.

Count 4. Step on left foot, right heel hit buttock.

20. Snake Dance

Music 4/4 time

FOREWORD

The "Snake Dance" is a very popular gymnasium dance. The fundamental step is exactly the same as that so frequently seen on the football field after the home team has played victoriously. Here the dance is done in line formation with the arms linked about the shoulders. The position is maintained throughout.

FUNDAMENTAL STEPS

Count 1. Step left forward oblique on left foot.

Count 2. Step left forward oblique on right foot.

Count 3. Step left forward oblique on left foot.

Count 4. Hop on left foot, kick right foot forward.

Counts 5-8. Counterlike of counts 1-4.

Count 9. Step left backward oblique on left foot.

Count. 10. Step left backward oblique sideward left on right foot.

Count 11. Step left backward oblique sideward on left foot.

Count 12. Hop on left foot, kick right foot forward.

Counts 13-16. Counterlike of counts 9-12.

FIRST VARIATION—*The Right Back, Left Front*

Count 1. Step forward on left foot, raise right foot backward, bend trunk forward.

Count 2. Hop on left foot in position of count 1.

Count 3. Step backward on right foot, raise left foot forward, bend trunk backward.

Count 4. Hop on left foot in position of count 1.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Walk Stand*

Count 1. Jump to walk stand position, left foot forward.

Count 2. Jump on both feet in position of count 1.

Count 3. Jump feet together.

Count 4. Jump on both feet in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Stride Stand*

Count 1. Jump to stride position.

Count 2. Jump on both feet in position of count 1.

Count 3. Jump feet together.

Count 4. Jump on both feet in position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Cross-Leg Stand*

Count 1. Jump to cross-leg stand, left foot front.

Count 2. Jump on both feet, in position of count 1.

Count 3. Jump feet to position.

Count 4. Jump on both feet in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Cross-Leg, Stride Stand*

Count 1. Jump to stride position.

Count 2. Jump to cross-leg position, right foot forward.

Count 3. Jump to stride stand.

Count 4. Jump to cross-leg position, left foot in front.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Alternate Walk Stand*

Count 1. Jump to walk stand position, right foot in front.

Count 2. Jump on both feet in position of count 1.

Count 3. Jump to walk stand position, left foot front.

Count 4. Jump on both feet in position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

21. Polka

Music $2/4$ time

FOREWORD

The "Polka" is very similar to the Scottische; the crow-hop that precedes the sideward hop being the differentiating mark. The dance as given here is done in solo. It may be varied in

a great many ways. The dance itself may be done forward, backward, or in an oblique direction, or the formations may be changed. The dance following is exceedingly elementary. The peculiar Polka rhythm admits of a great variety of variations more difficult than these.

FUNDAMENTAL STEP

Count 1. Crow-hop with right foot and step sideward on left foot.

Count 2. Step on right foot placed across in back of left foot, raise left foot from floor.

Count 3. Step sideward on left foot, raise right foot from floor.

And—Step on right foot, raise left foot from floor.

Count 4. Step on left foot, raise right foot from floor.

Counts 5-8. Counterlike of counts 1-4.

FIRST VARIATION—*The Heel Touch Forward*

Count 1. Step on right foot, left heel touch forward.

Count 2. Jump on both feet in place.

Count 3. Step on right foot, raise left foot from floor.

And—Step on left foot, raise right foot from floor.

Count 4. Step on right foot, raise left foot from floor.

Counts 5-8. Counterlike of counts 1-4.

SECOND VARIATION—*The Toe Touch Backward*

Count 1. Step on right foot, left toe touch backward.

Count 2. Hop on right foot, left foot raised behind right knee.

Count 3. Step on left foot, raise right foot from floor.

And—Step on right foot, raise left foot from floor.

Count 4. Step on left foot, raise right foot from floor.

Counts 5-8. Counterlike of counts 1-4.

THIRD VARIATION—*The Toe and Heel Touch*

- Count 1. Step on right foot, left toe touch backward.
Count 2. Hop on right foot, left heel touch forward.
Count 3. Step on left foot, raise right foot from floor.
And—Step on right foot, raise left foot from floor.
Count 4. Step on left foot, raise right foot from floor.
Counts 5-8. Counterlike of counts 1-4.

FOURTH VARIATION—*The Toe and Heel Touch Front*

- Count 1. Step on right foot, left heel touch forward.
Count 2. Hop on right foot, left heel touch across front of right.
Count 3. Step on left foot, raise right foot from floor.
And—Step on right foot, raise left foot from floor.
Count 4. Step on left foot, raise right foot from floor.
Counts 5-8. Counterlike of counts 1-4.

FIFTH VARIATION—*The Toe Touch Sideward*

- Count 1. Step on right foot, left toe touch sideward.
Count 2. Hop on right foot, left leg fling sideward.
Count 3. Step on left foot, raise right foot from floor.
And—Step on right foot, raise left foot from floor.
Count 4. Step on left foot, raise right foot from floor.
Counts 5-8. Counterlike of counts 1-4.

SIXTH VARIATION—*The Toe and Heel Touch Forward*

- Count 1. Step on right foot, left toe, turned in, touch forward.
Count 2. Hop on right foot, left heel touch forward.
Count 3. Step on left foot, raise right foot from floor.
And—Step on right foot, raise left foot from floor.
Count 4. Step on left foot, raise right foot from floor.
Counts 5-8. Counterlike of counts 1-4.

22. Virginia Reel

Music 6/8 time

FOREWORD

The "Virginia Reel" is largely a series of running step formations. The units which are not executing the variations should beat time by stamping one heel and clapping hands. The formation for this dance is that of a set of two lines of four men each. The columns are lettered A and B and the men numbered 1, 2, 3, 4, both columns being numbered from the same end.

FUNDAMENTAL STEP

Counts 1-8. Numbers 1 and 2 and 3 and 4 of each line link elbows and circle to left running eight steps.

Counts 9-16. Release left elbows, reverse and link right elbows and circle to right eight running steps. At finish the "1's" and "2's" should exchange places and the "3's" and "4's" should do likewise. Change should take place on last two or three counts.

FIRST VARIATION—*The Bow*

Counts 1-4. Number 1 of column A and number 4 of column B run 4 steps toward each other.

Counts 5-8. Number 1 of column A and number 4 of column B run 4 steps backward to position.

Counts 9-12. Number 1 of column B and number 4 of column A run 4 steps toward each other.

Counts 13-16. Number 1 of column B and number 4 of column A run 4 steps backward to position.

SECOND VARIATION—*The Right Hand Circle*

Counts 1-8. Number 1 of column A and number 4 of column B run toward each other, clasp right hands and circle right, and finishing circle, let go hands and run back to position.

Counts 9-16. Number 1 of column B and number 4 of column A run toward each other, clasp right hands and circle right, and finishing circle, let go hands and run back to position.

THIRD VARIATION—*The Left Hand Circle*

Counts 1-8. Number 1 of column A and number 4 of column B run toward each other, clasp hands and circle left, and finishing circle, let go hands and run back to position.

Counts 9-16. Number 1 of column B and number 4 of column A run toward each other, clasp left hands and circle left, and finishing circle, let go hands and run back to position.

FOURTH VARIATION—*The Back around Right*

Counts 1-8. Number 1 of column A and number 4 of column B run toward each other, circle each other right, passing back to back, run backward to position.

Counts 9-16. Number 1 of column B and number 4 of column A run toward each other, circle each other right, passing back to back, run backward to column.

FIFTH VARIATION—*The Back around Left*

Counts 1-8. Number 1 of column A and number 4 of column B run toward each other, circle each other left, passing back to back, run backward to position.

Counts 9-16. Number 1 of column B and number 4 of column A run toward each other, circle each other left, passing back to back, run backward to position.

23. Irish Lilt

Music 6/8 time

FORWARD

The "Irish Lilt" as given here represents a modified lilt for gymnastic purposes. The dance is ordinarily done in open formation. It is, I believe, the most popular dance used in

the gymnasium. Note that in this dance the variation is done for twelve counts and then the fundamental step is executed. The fundamental step is known as the Break. Each variation is done twice, starting left and followed with the variation, then starting with the right followed again with the variation.

FUNDAMENTAL STEP

Count 1. Jump feet apart to stride position.

Count 2. Jump feet together.

Count 3. Hop on right foot, raise left heel.

Count 4. Jump on both feet.

FIRST VARIATION—*The Toe Touch Kick, Hop*

Count 1. Hop on right foot, left toe touch side of right foot.

Count 2. Hop on right foot, left leg kick backward.

Count 3. Cut left foot across front of right, step on left foot, right foot swing backward.

Count 4. Hop on left foot in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

SECOND VARIATION—*The Toe, Heel, Toe Kick*

Count 1. Body quarter turn right, step on right foot, left toe touch backward.

Count 2. Body half turn left, hop on right foot, left heel touch forward.

Count 3. Hop on right foot, left toe touch across in front of right.

Count 4. Hop on right foot, kick left leg backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

THIRD VARIATION—*The Toe-Touch Kick*

Count 1. Hop on right foot, left toe touch backward.

Count 2. Hop on right foot, kick left foot forward.

Count 3. Hop on right foot, left toe touch backward.

Count 4. Hop on right foot, kick left foot backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FOURTH VARIATION—*The Stork*

Count 1. Jump to stride position.

Count 2. Jump on right foot, left foot raised in front of right knee.

Count 3. Jump to stride stand position.

Count 4. Jump on both feet together.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FIFTH VARIATION—*The Stride, Jump, Leap*

Count 1. Jump to stride position.

Count 2. Hop on both feet in stride position.

Count 3. Jump on right foot, left foot raised behind right knee.

Count 4. Jump on left foot, right foot raised behind left knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

SIXTH VARIATION—*The Stride, Toe-Touch, Kick, Cut*

Count 1. Jump to stride position.

Count 2. Jump on right foot, left toe touch backward.

Count 3. Hop on right foot, left foot kick backward.

Count 4. Swing left foot down, cut off right foot and step on left, right toe touch backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

24. Irish Washerwoman

Music 6/8 time

FOREWORD

The "Irish Washerwoman," so-called, represents the same type of dance as the Lilt. It is composed of vigorous, large, muscle movements. Like the Lilt, the "Washerwoman" is primarily a solo dance. It is not executed in the same order, however. The "Washerwoman" has its fundamental step and variations separated; each is done for sixteen counts whereas the Lilt has the two united in every sixteen counts.

FUNDAMENTAL STEP

Count 1. Jump feet apart to stride position.

Count 2. Jump on right foot, left foot raised behind right knee.

Count 3. Step on left foot, right foot raised behind left knee.

Count 4. Step on right foot, left foot raised behind right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Roll*

Count 1. Step left foot across in front of right, bend knees slightly, roll right foot outward and rest on instep. Weight all on left foot.

Count 2. Roll right foot back to normal position and roll left foot over on to instep, transfer weight to right foot.

Count 3. Roll left foot back to normal position and roll right foot over on to instep, transfer weight to left foot.

Count 4. Roll right foot back to normal position and roll left foot over on to instep, transfer weight to right foot.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Hop Swing*

Count 1. Leap sideward on left foot, right foot raised sideward.

Count 2. Hop on left foot, close right foot to left without touching floor.

Count 3. Hop on left foot, swing right foot sideward.

Count 4. Hop on left foot, close right foot to left without touching floor.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Alternate Roll*

Count 1. Step left foot across in front of right, bend knee slightly, roll right foot outward and rest on instep, weight all on left foot.

Count 2. Roll right foot back to normal position and roll left foot over on to instep, transfer weight to right foot.

Count 3. Same as count 1.

Count 4. Same as count 2.

Count 5. Swing left foot around across in back of right foot and step on same, bend knees slightly, roll right foot outward and rest on instep, weight all on left foot.

Count 6. Same as count 2, feet reversed.

Count 7. Same as count 3, feet reversed.

Count 8. Same as count 4, feet reversed.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Walk Stand Jump*

Count 1. Jump to walk stand position, left foot forward.

Count 2. Jump to walk stand position, right foot forward.

Count 3. Jump to walk stand position, left foot forward.

Count 4. Jump on both feet in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Alternate Forward Roll*

Count 1. Step left foot across in front of right foot, bend knees slightly, roll right foot outward and rest on instep, weight all on left.

Count 2. Roll right foot back to normal position and roll left foot over on to instep, transfer weight to right foot.

Count 3. Same as count 1.

Count 4. Hop on left foot, position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Walk Stand and Run*

Count 1. Jump to walk stand position, left foot forward.

Count 2. Jump to walk stand position, right foot forward.

Count 3. Jump on left foot, right knee raised.

Count 4. Leap on right foot, left knee raised.

Counts 5-8. Counterlike to counts 1-4.

Counts 9-16. Same as counts 1-8.

25. Hornpipe

Music 4/4 time

FOREWORD

The "Hornpipe" is another typical gymnastic dance. The dancer to get the best results should assume the bearing of an "Old Salt." The dance is done in open formation, each dancer working independently. Combinations are possible, but not very effective.

FUNDAMENTAL STEP

Count 1. Step in place on left foot, right leg kick forward.

Count 2. Step in place on right foot, left leg kick forward.

Count 3. Step on left foot, right thigh and leg extended.

Count 4. Step on right foot, left thigh and leg extended.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*Hoist Anchor*

Count 1. Jump feet to stride position, knees half bent, body bent forward, hands to outside of left knee.

Count 2. Jump to standing position, feet together, both hands over right shoulder.

Count 3. Same as count 1.

Count 4. Same as count 2.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Look Off*

Count 1. Step in place on left foot, right leg extended, body bent forward, left hand shading eyes, looking off.

Count 2. Hop on left foot in position of count 1.

Count 3. Hop on right foot, left leg raised backward, body bent forward, right hand shading eyes, looking off.

Count 4. Hop on right foot, in position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Sailor's Walk*

Count 1. Jump to stride position.

Count 2. Step right foot across in front of left.

Count 3. Step left foot sideward.

Count 4. Step right foot across in back of left.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Heigh-O*

Count 1. Step on right foot, flex left thigh and knee, slap left thigh with left hand.

Count 2. Hop on right foot, both hands held at chest.

Count 3. Step on left foot, flex right thigh and leg, slap right thigh with right hand.

Count 4. Hop on left foot, left hands held at chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Stagger Walk*

Count 1. Step left foot sideward.

Count 2. Step right foot across in front of left, raise right foot from floor.

Count 3. Step on left foot, raise right foot from floor.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16 Same as counts 1-8.

SIXTH VARIATION—*The Rocking Step*

Count 1. Step left foot sideward, right leg abducted, arms raised to side horizontal.

Count 2. Hop on left foot, holding position of count 1.

Count 3. Step to right foot, holding left leg abducted.

Count 4. Hop on right foot, holding position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

26. Sailor's Dance

Music 4/4 time

FOREWORD

The "Sailor's Dance" given here is essentially a continuation of the Hornpipe previously presented. The formations and general remarks made concernings the other dance hold here.

FUNDAMENTAL STEPS

Count 1. Step sideward on left foot, right toe point across in front of left.

Count 2. Hop on left foot in position of count 1.

Count 3. Step sideward on right foot, left toe point across in front of right.

Count 4. Step sideward on left foot, right toe point across in front of left.

FIRST VARIATION—*The Cross-Leg Sideward Kick Front*

Count 1. Step on left foot across in front of right foot, raise right foot from floor.

Count 2. Hop on left foot, kick right leg sideward.

Count 3. Step on right foot across in front of left foot, raise left foot from floor.

Count 4. Hop on right foot, kick left foot sideward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Cross-Leg Kick*

Count 1. Step on left foot, across in front of right foot, raise right foot from floor.

Count 2. Step on right foot, across in back of left foot, raise left foot from floor.

Count 3. Step on left foot across in front of right foot, raise right foot from floor.

Count 4. Hop on left foot, kick right foot sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Cross-Leg Travel Front*

Count 1. Step on left foot placed across in front of right foot, raise right foot from floor.

Count 2. Step on right foot and then left foot in cross-legged position of count 1. The feet come down almost simultaneously—but not quite—in the order named, right then left, travel sideward right.

Count 3. Same as count 2.

Count 4. Hop on left foot, kick right foot sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Cross-Leg Sideward Kick Back*

Count 1. Step on left foot across in back of right foot, raise right foot from floor.

Count 2. Hop on left foot, kick right foot sideward.

Count 3. Step on right foot across in back of left foot, raise left foot from floor.

Count 4. Hop on right foot, kick left foot sideward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Triple Step Kick*

Count 1. Step on left foot across in back of right foot, raise right foot from floor.

Count 2. Step on the right foot across in front of left foot, raise left foot from floor.

Count 3. Step on left foot across in back of right foot, raise right foot from floor.

Count 4. Hop on left foot, kick right foot sideward.

Counts 5-8. Counterlike to counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Cross-Leg Travel Back*

Count 1. Step on left foot placed across in back of right foot, raising right foot from floor.

Count 2. Step on right foot and then left foot in cross-leg position of count 1. The feet come down almost simultaneously—but not quite—in the order named, right then left, travel sideward right.

Count 3. Same as count 2.

Count 4. Hop on left foot, kick right foot sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

27. Highland Fling

Music $2/4$ time

FOREWORD

The "Highland Fling" steps are very popular in the average gymnasium. There are a great number of toe touch, toe point combinations that are possible under this heading. The standard steps, have been included here. The director who wants dances other than the two given here may develop a great number with very little work. The "Highland Fling" is a solo dance. Formations other than the open may be used but the dance remains essentially the same. All Scottish dances should be executed with a lot of "pep."

FUNDAMENTAL STEP

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left toe point front of right knee.

Count 4. Hop on right foot, left toe point back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Toe Touch Sideward*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left toe touch sideward.

Count 4. Hop on right foot, left toe point back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe-Touch, Back, Kick Sideward*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left toe point front of right knee.

Count 4. Hop on right foot, left foot kick sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Toe-Touch, Front, Kick Sideward*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point front of right knee.

Count 3. Hop on right foot, left foot kick sideward.

Count 4. Hop on right foot, left toe point in back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Toe Touch Leap*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Leap left foot across in back of right, raise right foot.

Count 4. Leap right foot across in back of left, raise left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Toe Point Backward*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left toe point backward.

Count 4. Hop on right foot, left toe point back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Toe Touch, Sideward, Across*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe touch across front of right.

Count 3. Hop on right foot, left toe touch sideward.

Count 4. Hop on right foot, left toe touch across back of right.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

28. Highlander's Fling

Music $2/4$ time

FOREWORD

The "Highlander's Fling" is so-called simply to distinguish it from the regular Highland Fling dance. The comment regarding that series of movements hold equally true here. The main difference between the two dances is that the first deals with steps that are mainly sideward movements; in this series they are principally forward.

FUNDAMENTAL STEP

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe point front of right knee.

Count 3. Hop on right foot, left toe point back of right knee.

Count 4. Hop on right foot, left toe point front of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*Toe Touch Forward*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe point front of right knee.

Count 3. Hop on right foot, left toe touch forward.

Count 4. Hop on right foot, left toe point front of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe Touch, Kick Forward*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe point front of right knee.

Count 3. Hop on right foot, left foot kick forward.

Count 4. Hop on right foot, left toe point front of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Double Kick Forward*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left foot kick forward.

Count 3. Hop on right foot, left toe point front of right knee.

Count 4. Hop on right foot, left toe point back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Toe Touch, Kick, Point*

- Count 1. Jump on right foot, left toe touch forward.
Count 2. Hop on right foot, left foot kick forward.
Count 3. Hop on right foot, left toe point front of right knee.
Count 4. Hop on right foot, left foot kick forward.
Counts 5-8. Counterlike of counts 1-4.
Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Toe Touch, Point, Leap*

- Count 1. Jump on right foot, left toe touch forward.
Count 2. Hop on right foot, left toe point front of right knee.
Count 3. Leap left foot across in front of right, raise right foot.
Count 4. Leap right foot across in front of left, raise left foot.
Counts 5-8. Counterlike of counts 1-4.
Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*Toe Touch Front, Across*

- Count 1. Jump on right foot, left touch forward.
Count 2. Hop on right foot, left toe touch across front of right.
Count 3. Hop on right foot, left toe touch forward.
Count 4. Hop on right foot, left toe touch across front of right.
Counts 5-8. Counterlike of counts 1-4.
Counts 9-16. Same as counts 1-8.

29. Breakdown

Music $2/4$ time

FOREWORD

The "Breakdown" is a southern negro dance and as such should be carried on in loose care-free manner. The dance

is solo and cannot be used any other way very successfully. In cases where it is used in other formations it remains essentially a solo dance notwithstanding.

FUNDAMENTAL STEP

Count 1. Step on left foot, right knee raised high to chest, body leaning back, head high.

Count 2. Step on right foot, left knee raised high to chest, body leaning backward, head high.

Count 3. Step on left foot, right heel touch forward, body leaning slightly forward.

Count 4. Step on right foot, left heel touch forward, body leaning slightly forward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Toe Touch Forward*

Count 1. Leap on left foot, right toe touch forward.

Count 2. Leap on right foot, left toe touch forward.

Count 3. Leap on left foot, right toe touch forward.

Count 4. Jump both feet together.

Counts 5-8. Counter like of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Thigh Slap*

Count 1. Step on right foot, raise left knee, slap left thigh with left hand.

Count 2. Jump on both feet.

Count 3. Jump on right foot, raise left heel, slap left ankle with left hand.

Count 4. Jump on both feet.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Forward, Backward Kick*

Count 1. Step on right foot, left toe touch forward.

Count 2. Hop on right foot, kick left foot forward.

Count 3. Hop on right foot, left toe touch backward.

Count 4. Hop on right foot, kick left foot backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Hopping Turn*

Count 1. Leap sideward, make quarter turn left on left foot, right foot raised backward.

Count 2. Hop on left foot, make quarter turn left in position of count 1.

Count 3. Hop on left foot, make quarter turn left in position of count 1.

Count 4. Hop on left foot, make quarter turn left in position of count 1.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Layout*

Count 1. Jump on right foot, body bent forward to horizontal position, bend left leg and thrust it to the rear.

Count 2. Jump on left foot, body bent forward to horizontal position, bend right leg and thrust it to the rear.

Count 3. Same as count 1.

Count 4. Same as count 2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

30. Circle Assisting Dance

Music 4/4 time

FOREWORD

The "Circle Assisting Dance," so-called is essentially a series of coordinated gymnastic movements. They have proven to

be very popular with all classes; hence their adoption here. Many exercises other than those given here are possible. Those that have been included are very fundamental. The fundamental step is done with the hands on the hips and the variations are done with the hands joined and extended so that those assisting can really help. The group number off in twos. When number "1's" assist, number "2's" perform, and *vice versa*. The best way to do the dance is for the "1's" to work 8 counts and then the "2's" 8 counts.

FUNDAMENTAL STEP

Counts 1-8. Jump on both feet toward center.

Counts 9-16. Jump on both feet toward circle.

FIRST VARIATION—*The Heel Touch Squat*

Count 1. Left leg sink to full knee bend, right heel touch forward.

Count 2. Rise to position on both feet.

Count 3. Right leg sink to full knee bend, left heel touch forward.

Count 4. Rise to position on both feet.

Counts 5-8. Same as counts 1-4.

SECOND VARIATION—*The Toe Touch, Squat, Forward*

Count 1. Left leg sink to full knee bend, right toe touch sideward.

Count 2. Rise to position on both feet.

Count 3. Right leg sink to full knee bend, left toe touch sideward.

Count 4. Rise to position on both feet.

Counts 5-8. Same as counts 1-4.

THIRD VARIATION—*The Toe Touch, Squat, Backward*

Count 1. Left leg sink to full knee bend, right toe touch backward.

Count 2. Rise to position on both feet.

Count 3. Right leg sink to full knee bend, left toe touch backward.

Count 4. Rise to position on both feet.

Counts 5-8. Same as counts 1-4.

FOURTH VARIATION—*The Heel Touch, Squat, Change*

Count 1. Left leg sink to full knee bend, right heel touch forward.

Count 2. Jump to full knee bend on right foot, left heel touch forward.

Count 3. Jump to full knee bend on left foot, right heel touch forward.

Count 4. Jump to position on both feet.

Counts 5-8. Counterlike of counts 1-4.

FIFTH VARIATION—*The Toe Touch, Squat, Sideward Change*

Count 1. Left leg sink to full knee bend, right toe touch sideward.

Count 2. Jump to full knee bend on left foot, right toe touch sideward.

Count 3. Jump to full knee bend on right foot, left toe touch sideward.

Count 4. Jump to position on both feet.

Counts 5-8. Counter-like of counts 1-4.

SIXTH VARIATION—*The Toe Touch, Squat, Backward Change*

Count 1. Left leg sink to full knee bend, right toe touch backward.

Count 2. Jump to full knee bend on right foot, left toe touch backward.

Count 3. Jump to full knee bend on left foot, right toe touch backward.

Count 4. Jump to position on both feet.

Counts 5-8. Counterlike of counts 1-4.

CHAPTER IX

SAMPLE DANCES

INTERMEDIATE GRADE

31. **Scotch Reel**

Music $2/4$ time

FOREWORD

The "Scotch Reel" is very closely allied to the Highland Fling. Invented and developed by the same people, under the same conditions, this could hardly be otherwise. This dance is done in solo, in open formation, and should be done in a lively, vivacious manner. Like the Highland Fling, there are many practicable variations other than those listed.

FUNDAMENTAL STEP

- Count 1. Jump on right foot, raise left foot slightly.
- Count 2. Step on left foot, raise right foot slightly.
- Count 3. Step on right foot, raise left foot slightly.
- Count 4. Hop on right foot in position of count 3.
- Counts 5-8. Counterlike of counts 1-4.
- Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*Toe-Touch, Sideward, Forward*

- Count 1. Jump on right foot, left toe touch sideward.
- Count 2. Hop on right foot, left toe point front of right knee.
- Count 3. Hop on right foot, left toe touch forward.
- Count 4. Hop on right foot, left toe point front of right knee.
- Counts 5-8. Counterlike of counts 1-4.
- Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*Toe-Touch, Sideward, Backward*

- Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left toe touch backward.

Count 4. Hop on right foot, left toe point back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Forward Cross-Leg Run*

Count 1. Step on right foot placed across in front of left, raise left foot slightly.

Count 2. Step on left foot placed across in front of right, raise right foot slightly.

Count 3. Same as count 1.

Count 4. Hop on right foot, left foot raised back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Backward Cross-Leg Run*

Count 1. Step on right foot placed across in back of left, raise left foot slightly.

Count 2. Step on left foot placed across in back of right, raise right foot slightly.

Count 3. Same as count 1.

Count 4. Hop on right foot, left foot raised back of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Right Alternate, Cross-Leg Run*

Count 1. Step on right foot placed across in front of left, raise left foot slightly.

Count 2. Step on left foot, raise right foot slightly.

Count 3. Same as count 1.

Count 4. Hop on right foot, left foot raised back of right knee.

Counts 5-8. Counterlike of counts 1-4, legs reversed.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Left Alternate Cross-Leg Run*

Count 1. Step on right foot placed across in back of left foot, raise left foot slightly.

Count 2. Step in place on left foot, raise right foot slightly.

Count 3. Same as count 1.

Count 4. Hop on right foot, raise left foot in front of right knee.

Counts 5-8. Counterlike of counts 1-4, legs reversed.

Counts 9-16. Same as counts 1-8.

32. Welsh Reel

Music 2/4 time

FOREWORD

This dance is simply a continuation of the one preceding. New combinations are offered that are somewhat more difficult than those included in the Scotch Reel. The remarks made in the other dance hold here.

FUNDAMENTAL STEP

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe touch forward.

Count 3. Leap on left foot, right toe touch forward.

Count 4. Hop on left foot, right toe touch forward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Forward, Toe-Touch, Point, Kick, Hop*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe point front right knee.

Count 3. Hop on right foot, left foot kick forward.

Count 4. Hop on right foot, hold left foot forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe Touch, Point, Run*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe point front of right knee.

Count 3. Step on left foot placed across in front of right, raise right foot.

Count 4. Step on right foot placed across in front of left, raise left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Backward Toe Touch Swing*

Count 1. Jump on right foot, left toe touch backward.

Count 2. Hop on right leg, left toe point back of right knee.

Count 3. Hop on right leg, left leg swing backward.

Count 4. Hop on right leg, left leg hold backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Backward Toe Touch Run*

Count 1. Jump on right foot, left toe touch backward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Step on left foot placed across in back of right, raise right foot.

Count 4. Step on right foot placed across in back of left, raise left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Sideward Toe Touch Kick*

Count 1. Jump on right foot, left toe touch backward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Hop on right foot, left leg kick sideward.

Count 4. Hop on right foot, left leg hold sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Sideward Toe Touch Run*

Count 1. Jump on right foot, left toe touch sideward.

Count 2. Hop on right foot, left toe point back of right knee.

Count 3. Step on left foot, raise right foot.

Count 4. Step on right foot, raise left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

33. Old Man's Dance

Music $3/4$ time

FOREWORD

This dance, as the reader will observe, is largely a series of gymnastic movements. The fact that "it works" is the reason for including it here. The dance is done in set formation, three or four men holding hands and facing in. The fundamental step is done in a slow sideward rocking manner. Other steps may be added by the thoughtful teacher.

FUNDAMENTAL STEP

Count 1. Leap sideward on left foot, sway body to left, and lift right foot from floor.

Count 2. Hold position of count 1.

Count 3. Leap on right foot at side of left by cutting left, sway body right.

Count 4. Hold position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Leg over Arm*

Count 1. Fling left leg over hands joined at left so that it hangs at knee.

Counts 2-7. Hop on right foot, traveling right, in position of count 1.

Count 8. Fling left leg down to starting position.

Counts 9-16. Counterlike of counts 1-8.

SECOND VARIATION—*The Forward Grasp*

Count 1. Jump, making a quarter turn left on the left foot, right foot raised backward, lean forward and grasp right foot of man in front with both hands.

Counts 2-7. Hop on left foot, traveling left, in position of count 1.

Count 8. Release grasp and leap into starting position.

Counts 9-16. Counterlike of counts 1-8.

THIRD VARIATION—*The Backward Grasp*

Count 1. Jump, making a quarter turn left on the left foot, right foot raised forward, grasp right foot of man behind.

Counts 2-7. Hop on left foot, traveling left, in position of count 1.

Count 8. Release grasp and leap into position of starting.

Counts 9-16. Counterlike of counts 1-8.

FOURTH VARIATION—*The Sideward Grasp*

Count 1. Raise right foot sideward, grasp right foot of man to left with the left hand.

Counts 2-7. Hop on left foot, traveling left, in position of count 1.

Count 8. Release grasp and drop right foot to starting position.

Counts 9-16. Counterlike of counts 1-8.

FIFTH VARIATION—*The Forward Raise*

Count 1. Raise left foot forward.

Counts 2-7. Hop on right foot, traveling right in position of count 1.

Count 8. Drop right foot to starting position.

Counts 9-16. Counterlike of counts 1-8.

34. Tap-Step Dance

Music 2/4 time

FOREWORD

This dance is largely a series of toe-touch combinations resembling the Highland Fling and Scotch Reel. The "Tap Step" is characterized by the tap taking place just after the hopping foot has beat the floor and not at the same time as in the touch steps. "Tap Steps" are done singly and in open formation. This dance should be done with plenty of "ginger."

FUNDAMENTAL STEP

Count 1. Jump on right foot, left toe tap forward.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Hop on right foot, left toe tap forward.

Count 4. Hop on right foot, left toe point in front of knee.

Counts 5-8. Counterlike of counts 1-8.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Toe Tap, Kick, Point*

Count 1. Jump on right foot, left toe tap forward.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Hop on right foot, kick left foot forward.

Count 4. Hop on right foot, left toe point front of right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe Tap, Back Knee Point*

Count 1. Jump on right foot, left toe tap forward.

Count 2. Step on left foot, right toe point behind knee.

Count 3. Hop on left foot, right toe tap forward.

Count 4. Step on right foot, left toe point behind right knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Toe Tap Run*

Count 1. Jump on right foot, left toe tap forward.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Step on left foot, right toe point front of knee.

Count 4. Step on right foot, left toe point front of knee.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Triple Toe Tap Kick*

Count 1. Jump on right foot, left toe tap forward.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Hop on right foot, left toe tap forward.

Count 4. Hop on right foot, kick left foot forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Toe Tap Circle*

Count 1. Jump on right foot, left toe tap across front of right.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Hop on right foot, left toe tap sideward.

Count 4. Hop on right foot, left toe tap backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

35. Oxen Dance

Music $2/4$ time

FOREWORD

The "Oxen Dance" as given here is a modification of the original folk dance. The dance is supposed to be a representation of a fight. The dancer should keep this in mind and dance accordingly. The dance is done in a double line formation, the two lines facing. The lines are numbered 1 and 2. The dance as written here is for number "1's"; number "2's" use the same steps but move in the opposite direction.

FUNDAMENTAL STEP

Count 1. Leap sideward on left foot, right leg abducted, throw arms sideward.

Count 2. Place right foot down beside left foot, draw arms to chest.

Count 3. Jump to stride stand.

Count 4. Jump to feet together.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Bow*

Count 1. Do a half knee bend.

Count 2. Straighten to position.

Count 3. Do a forward body bend.

Count 4. Straighten to position.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

SECOND VARIATION—*The Spar*

- Count 1. Hop on right foot, left toe touch forward.
Count 2. Hold position of count 1.
Count 3. Jump on left foot, right toe touch forward.
Count 4. Hold position of count 3.
Counts 5-8. Same as counts 1-4.
Counts 9-16. Same as counts 1-8.
Counts 17-32. Double up the speed, do two movements to each count.

THIRD VARIATION—*The Buffer*

- Count 1. Jump feet to stride position with quarter turn left.
Count 2. Hold position of count 1.
Count 3. Jump, keeping feet apart, make half turn right.
Count 4. Hold position of count 3.
Counts 5-8. Same as counts 1-4.
Counts 9-16. Same as counts 1-8.
Counts 17-31. Double up the speed, do two movements to each count.

NOTE: Elbows hit in these steps.

FOURTH VARIATION—*The Fight*

- Count 1. Jump feet to stride position with eighth turn left, swing right arm forward bent at elbow, swing left arm backward.
Count 2. Hold position of count 1.
Count 3. Hold position of feet, swing left arm forward elbow bent, swing right arm backward.
Count 4. Hold position of count 3.
Counts 5-8. Same as counts 1-4.
Counts 9-16. Same as counts 1-8.
Counts 17-32. Double up the speed, do two movements to each count.

FIFTH VARIATION—*The Wrestle*

Count 1. Number 1 jump feet apart, place right hand on partner's neck, left hand takes hold of partner's right elbow, (wrestlers hold), bend body to left. Number 2 bend right.

Count 2. Hold position of count 1.

Count 3. Number 1 bend body to right. Number 2 bend left.

Count 4. Hold position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

SIXTH VARIATION—*The Slap*

Count 1. Number 1 make a feint at slapping partner's face with left hand. Number 2 clap hands in front of waist.

Count 2. Hold position of count 1.

Count 3. Number 1 clap hands in front of waist. Number 2 make a feint at slapping partner's face with left hand.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

36. Ruffian's Dance

Music $2/4$ time

FOREWORD

The "Ruffian's Dance" is a continuation of the Oxen Dance. The instructions given with the other dance are equally applicable here.

FUNDAMENTAL STEP

Count 1. Jump to stride stand position, fling hands side-ward.

- Count 2. Jump to feet together, fling hands to chest.
Count 3. Stamp left foot, raise right foot from floor.
And—Stamp right foot, raise left foot from floor.
Count 4. Stamp left foot, raise right foot from floor.
Count 5. Jump to stride stand position, fling hands side-ward.
Count 6. Jump to feet together, fling hands to chest.
Count 7. Stamp left foot, raise right foot from floor.
Count 8. Hold position of count 7.
Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Salute*

- Count 1. Raise left hand to forehead.
Count 2. Hold position of count 1.
Count 3. Raise right hand to forehead, lower left hand.
Count 4. Hold position of count 3.
Counts 5-8. Same as counts 1-4.
Counts 9-16. Same as counts 1-8.
Counts 17-32. Double up the speed, do two movements to each count.

SECOND VARIATION—*The Hair Pull*

- Count 1. Number 1 place right hand on partner's head, push partner's head down so that he does a forward bend.
Number 2 forward bend.
Count 2. Hold position of count 1.
Count 3. Number 1 make a forward bend, allow partner to raise head, but keep hand on it. Number 2 raise trunk.
Count 4. Hold position of count 3.
Counts 5-8. Same as counts 1-4.
Counts 9-16. Same as counts 1-8.
Counts 17-32. Double up the speed, do two movements to each count.

THIRD VARIATION—*The Shin Kick*

Count 1. Jump on right foot, lift foot making a feint to kick partner in shin, both hands placed on shoulder of partner.

Count 2. Hold position of count 1.

Count 3. Jump on left foot, making a feint to kick partner in shin with right foot.

Count 4. Hold position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

FOURTH VARIATION—*The Match*

Count 1. Jump, making a quarter turn right, to forward position, left foot forward, thrust left arm forward.

Count 2. Hold position of count 1.

Count 3. Jump making a half turn left, to forward charge position, right foot forward, thrust right arm forward.

Count 4. Hold position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

FIFTH VARIATION—*The Push*

Count 1. Jump to forward charge position, left foot forward, place both hands palms against partner's.

Count 2. Hold position of count 1.

Count 3. Jump to forward charge position, right foot forward, hold hands in position of count 1.

Count 4. Hold position of count 3.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

SIXTH VARIATION—*The Hand Shake*

Count 1. Right hand grasp right hand of partner.

Count 2. Shake hands once.

Count 3. Left hand grasp left hand of partner.

Count 4. Shake hands once.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Double up the speed, do two movements to each count.

37. **Czardas**

Music 4/8 time

FOREWORD

The "Czardas" given here, like so many more in this series, is a simplified form of the Hungarian folk dance by the same title. It is a solo dance. The vigorous nature of the movements preclude its being done in any other formation. The dancer should, to get the best effect, put "bound" into his actions.

FUNDAMENTAL STEP

Count 1. Jump on right foot, make about an eighth turn right, turn in left toe slightly, toe touch forward.

Count 2. Hop on right foot, turn left toe out, touch heel forward.

Count 3. Jump on left foot making quarter turn left, turn right toe in slightly, touch forward.

Count 4. Hop on left foot, turn right toe out, touch heel forward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Stamping Turn*

Count 1. Stamp right foot, making one-third turn right, raise left foot from floor.

Count 2. Stamp left foot, making one-third turn right, raise right foot from floor.

Count 3. Stamp right foot, making one-third turn right, raise left foot from floor.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe, Heel, Knee Kick*

Count 1. Jump on right foot, touch left toe forward.

Count 2. Hop on right foot, touch left heel forward.

Count 3. Hop on right foot, raise left foot crossed in front of right knee.

Count 4. Hop on right foot, kick left foot forward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Forward Toe Touch*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Jump on left foot, right toe touch forward.

Count 3. Jump on right foot, left toe touch forward.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Cross-Leg Stamp*

Count 1. Stamp left foot across in front of right, raise right well up from floor.

Count 2. Stamp right foot across in its position back of left foot, raise left foot well up from floor.

Count 3. Stamp left foot across in its position in front of right foot, raise right foot well up from floor.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Double Cross Toe Touch Kick*

Count 1. Jump on right foot, left toe touch across back of right.

Count 2. Hop on right foot, left toe touch sideward.

Count 3. Hop on right foot, left toe touch across in front of right.

Count 4. Hop on right foot, left foot kick backward.

Counts 5-8. Counterlike of counts 1-4.

Count 9-16. Same as counts 1-8.

SIXTH VARIATION—*The Toe, Heel, Toe*

Count 1. Jump on right foot, turn left toe in slightly, touch forward.

Count 2. Hop on right foot, turn left toe out, touch heel forward.

Count 3. Hop on right foot, turn left toe in slightly, touch forward.

Count 4. Hold position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

38. Dutch Dance

Music $\frac{3}{4}$ time

FOREWORD

The "Dutch Dance" is a couple dance. Presumably the dancers are wearing wooden shoes. The performers should have this in mind in swinging the feet, hitting the heels and stamping the floor. The dance should be done with lots of free, loose, body action. The steps given below are written for the "left-side" man. The "right-side" man works with the

corresponding foot and in the same direction. The partners stand facing the same direction, inside hands joined. The dance may be done in solo formation. In fact, there is a possibility that it had best be learned in this fashion, and then when fairly well learned, practiced in the couple formation. The fundamental step consists of 32 counts which are carried on while executing a figure eight. On the last count of each fundamental step, the dancer, having arrived at the starting point, jumps to the position of stride stand, toes in, body bent forward, arms extended in the rear. The variations are 16 counts only.

FUNDAMENTAL STEP

Count 1. Step forward on left foot.

And—Swing right foot forward, hitting heel to floor as it passes perpendicular.

Count 2. Hop on left foot, right foot raised forward.

Count 3. Step forward on right foot,

And—Swing left foot forward, hitting heel to floor as it passes perpendicular.

Count 4. Hop on right foot, left foot raised forward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

Counts 17-32. Same as counts 1-16.

FIRST VARIATION—*The Forward Pose*

Count 1. Jump feet to a left forward charge position, trunk bent forward, weight over left leg, left hand, palm up, over head, right arm at side.

Count 2. Jump feet apart to a right forward charge position, trunk bent forward, weight over right leg, right hand, palm up, over head, left arm at side.

Count 3. Same as count 1.

Count 4. Jump to a stride stand position, toes in, body

bent forward, arms projecting obliquely backward and sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Sideward Step*

Count 1. Step sideward on left foot.

And—Swing right foot across the front of left, hitting heel to floor as it passes the perpendicular position.

Count 2. Hop on left foot, right foot raised across the front of left.

Count 3. Step on right foot placed across in front of left.

And—Swing left foot sideward hitting the floor as it passes the horizontal position.

Count 4. Hop on right foot, left foot raised sideward.

Count 5. Step on left foot.

(A short pause which is filled in with a slight leap by the dancer.)

And—Step on right foot.

Count 6. Step on left foot very quickly after right foot strikes floor.

Counts 7-12. Counterlike of counts 1-6.

Counts 13-24. Same as counts 1-12.

THIRD VARIATION—*The Running Turn*

Count 1. Join left hand, start circling left.

Count 2. Step forward on right foot.

Count 3. Step forward on left foot.

Count 4. Step forward on right foot.

Count 5. Step forward on left foot.

Count 6. Step forward on right foot.

Count 7. Step forward on left foot.

(A short pause which is filled in with a slight leap by the dancer.)

And—Step on right foot.

Count 8. Step on left foot, which comes down but a slight moment after right.

Counts 9-16. Each individual release left hands, turn about, join right hands on count 9 and counterlike of counts 1-8.

FOURTH VARIATION—*The Backward Pose*

Count 1. Jump feet apart to a left backward charge position, trunk bent backward, weight over left leg, right hand raised over head, left hand at side.

Count 2. Jump feet apart to a right backward charge position, trunk bent backward, weight over left leg, right hand raised over head, left hand at side.

Count 3. Same as count 1.

Count 4. Jump to a stride stand position, toes in, body bent forward, arms projecting obliquely backward and side-ward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Stamp Swing*

Count 1. Stamp left foot.

And—Swing right foot across in front of left, hitting the floor as it passes the perpendicular.

Count 2. Hop on left foot, right foot raised across front of left.

Count 3. Stamp right foot in place.

And—Swing left foot across in front of right, hitting the floor as it passes the perpendicular.

Count 4. Hop on right foot, left foot raised across the front of right.

Count 5. Step on left foot.

(A slight pause which is filled in with a slight leap by the dancer.)

And—Step on right foot.

Count 6. Step on left foot.

Counts 7-12. Same as counts 1-6.

Counts 13-24. Same as counts 1-12.

SIXTH VARIATION—*The Stamp Turn*

Count 1. Step sideward on left foot.

And—Swing right foot across in front of left, hitting the floor as it passes the perpendicular.

Count 2. Hop on left foot, making a half turn left, right foot kicked sideward.

Count 3. Step on right foot, left foot raised sideward.

And—Swing right foot across in front of left foot, hitting the floor as it passes the horizontal position.

Count 4. Hop on right foot, making a half turn right, left foot kicked sideward.

Count 5. Step on left foot.

(A slight pause which is filled in with a slight leap by the dancer.)

And—Step on right foot.

Count 6. Step on left foot.

Counts 7-12. Same as counts 1-6.

Counts 13-24. Same as counts 1-12.

39. Sword Dance

Music $2/4$ time

FOREWORD

The "Sword Dance" may be done in solo or in duet. If done in duet the dancers may move together in the same or in opposite directions. The peculiar swing of the step is difficult to get at first, but if the dancer has lively music and practices

assiduously he will have no trouble. Once learned the step has an exceedingly inducing swing to it.

FUNDAMENTAL STEP

Count 1. Lean sideward on left foot.

And—Cross right foot over in front of left, step on right foot lightly, raise left foot from floor slightly.

Count 2. Step on left foot, raise right foot from floor.

Count 3. Leap sideward on right foot.

And—Cross left foot over in front of right foot, step on left foot lightly, raise right foot from floor slightly.

Count 4. Step on right foot, raise left foot from floor.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Sideward Travel*

Counts 1-16. Travel sideward left by long leaps toward left when stepping sideward on left foot, and stepping in place when stepping sideward on right foot.

Counts 17-32. Counterlike of counts 1-16.

SECOND VARIATION—*The Forward Travel*

Counts 1-16. Travel forward by leaping forward instead of leaping sideward.

Counts 17-32. Travel backward to position by leaping backward instead of sideward.

THIRD VARIATION—*The Turn*

Counts 1-16. Turn to left in place by making substantial turns in place of the sideward leaps and turning as much as possible at other times.

Counts 17-32. Counterlike of counts 1-16.

FOURTH VARIATION—*The Sideward Travel and Turn*

Counts 1-8. Travel sideward left.

Counts 9-16. Make 1 turn left.

Counts 17-24. Counterlike of counts 1-16.

Counts 25-32. Counterlike of counts 9-16.

FIFTH VARIATION—*The Forward Travel and Turn*

Counts 1-8. Travel forward.

Counts 9-16. Make 1 turn left.

Counts 17-24. Travel backward.

Counts 25-32. Make 1 turn right.

SIXTH VARIATION—*The square*

Counts 1-8. Travel sideward left.

Counts 9-16. Travel forward.

Counts 17-24. Travel sideward right.

Counts 25-32. Travel backward.

40. Swordman's Dance

Music $2/4$ time

FOREWORD

The "Swordman's Dance" is a modified form of the original Sword Dance. The swords, of course, are not present but are represented by chalk marks on the floor (two lines 3 feet long forming a cross). The dance may be done either in solo or in duet. If done in duet, the dancers should stand face to face at opposite sides of the swords and work in opposite directions—that is, each works to his own right or left. The dancer should put "pep" into his efforts.

FUNDAMENTAL STEP

Count 1. Leap sideward on toe of left foot.

And—Cross right foot over in front of left, step on right toe lightly, raise left foot from floor slightly (Cut 78).

Count 2. Step on toe of left foot, raise right toe from floor.

Count 3. Leap sideward on toe of right foot.

And—Cross left foot over in front of right foot, step on left toe lightly, raise right foot from floor slightly.

Count 4. Step on toe of right foot, raise left foot from floor.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Toe Point Hop*

Count 1. Jump on right foot, left toe pointed sideward.

Count 2. Hop on right foot, left toe pointed forward (Cut 79).

Count 3. Hop on right foot, left toe pointed sideward.

Count 4. Jump on both feet.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Cross Toe Touch Swing*

Count 1. Jump on right foot, left toe touch across front of right.

Count 2. Hop on right foot, left leg swing sideward.

Count 3. Hop on right foot, left toe touch across in back of right.

Count 4. Hop on right foot, left foot swing sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Back Sword Step*

Count 1. Leap sideward on left foot.

And—Cross right foot over in back of left, step on right toe lightly, raise left foot from floor slightly.

Count 2. Step on left foot, raise right foot from floor.

Count 3. Leap sideward on right foot.

And—Cross left foot over in behind right foot, step on left foot lightly, raise right foot from floor slightly.

Count 4. Step on right foot, raise left foot from floor.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Stride, Cross-Leg, Kick*

Count 1. Jump to stride position.

Count 2. Jump to cross stand position, left foot in front.

Count 3. Jump on right foot, left foot kick forward.

Count 4. Jump to cross stand position, left foot in front.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Leap Cross Step*

Count 1. Leap sideward on left foot, right leg held sideward.

Count 2. Cross right foot over in front of left, step on right foot, raise left foot from floor.

Count 3. Step on left foot, raise right foot from floor.

And—Step on right foot, raise left foot from floor.

Count 4. Step on left foot, raise right foot from floor.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

41. Sheun-Trews

Music $2/4$ time

FOREWORD

This is a typical Scotch dance. It is, like most Scotch dances, solo—and done best when carried on with a lot of verve. In performing the dance the variations are executed through twelve counts followed by the fundamental step, or "Break," as all steps introduced in this manner are popularly known.

FUNDAMENTAL STEP

Count 1. Jump on left foot, right toe touch forward, arms bent upward.

Count 2. Leap on right foot, left toe touch forward.

Count 3. Leap on left foot, right toe touch forward.

Count 4. Leap on right foot, left toe touch forward.

FIRST VARIATION—*The Scraping Step*

Count 1. Jump on left foot, scrape right toe backward in back of left foot, arms bent upward.

Count 2. Hop on left foot, scrape right toe backward in back of left foot (Cut 80).

Count 3. Step on right foot, scrape left toe backward in back of right foot.

Count 4. Hop on right foot, scrape left toe backward in back of right foot.

Counts 5-8. Same as counts 1-4.

Counts 9-12. Same as counts 1-4.

SECOND VARIATION—*The Cut and Step*

And—Step on left foot, right toe point backward.

Count 1. Swing right down in back of left, step on right, raise left foot just in front of right foot.

And—Step on left foot, raise right foot.

Count 2. Step on right foot raise left foot.

Count 3. Same as count 1.

Count 4. Same as count 2.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

THIRD VARIATION—*The Toe and Heel*

Count 1. Left toe touch sideward, right foot in place.

And—Close right foot to left foot.

Count 2. Left heel touch sideward, right foot in place.

And—Close right foot to left foot.

Count 3. Same as count 1.

Count 4. Same as count 1.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FOURTH VARIATION—*The Swing and Scrape*

Count 1. Jump on right foot, kick left foot forward, arms folded in front of chest.

And—Swing left foot across in front of right foot scraping left foot as it passes right foot (Cut 81).

Count 2. Swing left foot forward, scraping floor at beginning of movement, keep right foot in place.

Count 3. Hop on right foot, left foot held forward.

And—Hop on right foot, left foot held forward.

Count 4. Swing left foot down in front of right foot, step on left foot, raise right foot backward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FIFTH VARIATION—*The Alternate Step*

Count 1. Jump on left foot, right toe touch forward.

Count 2. Hop on left foot, kick right foot forward.

And—Hop on left foot, swing right foot downward and backward.

Count 3. Step on right foot across in back of left foot, raise left foot from floor.

And—Step left foot in place, raise right foot from floor.

Count 4. Step on right foot across in front of left foot, raise right foot from floor.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

CHAPTER X
SAMPLE DANCES
ADVANCED GRADE

42. Strong Man's Dance
Music 4/4 time

The "Strong Man's Dance," like several others included in this grade, is purely a gymnastic arrangement, that is, it is of no folk dance origin. The dance is done in double line formation. The two lines face each other and the men are paired off opposite. This dance represents a type that offers a wide range of possibilities; the director can work up many steps along the lines suggested here. The dance given may be executed in several ways; for instance, the variations may be carried on with the partners, alternating the movements every two counts, or four counts, or eight counts, or otherwise. As written the alterations take place every eight counts. Lines are numbered "A" and "B." "A" takes part first and then "B."

FUNDAMENTAL STEP

Counts 1-8. Hands on partner's shoulders, jump with both feet together, circle to left.

Counts 9-16. Hands on partner's shoulders, jump with both feet together, circle to right.

FIRST VARIATION—*The Seat*

Count 1. Hands on upper arm, let partner squat with feet crossed to seat on floor.

Count 2. Raise partner to standing position.

Counts 3-4. Same as counts 1-2.

Counts 4-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

SECOND VARIATION—*The Slide*

Count 1. Hands on upper arm, let partner slide between legs to almost a horizontal position.

Count 2. Raise partner to standing position.

Counts 3-4. Same as counts 1-2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

THIRD VARIATION—*The Riding Seat*

Count 1. Hands on upper arm, lift partner to a position astride waist.

Count 2. Let partner drop to standing position.

Counts 3-4. Same as counts 1-2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

FOURTH VARIATION—*The One Leg Squat*

Count 1. Hands on upper arm, let partner squat on one leg to seat on heel.

Count 2. Raise partner to standing position.

Counts 3-4. Same as counts 1-2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

FIFTH VARIATION—*The Lift*

Count 1. Hands on waist, lift partner to high over head.

Count 2. Let partner drop to standing position.

Counts 3-4. Same as counts 1-2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

43. Italian Dance

Music $3/4$ time

FOREWORD

The "Italian Dance" is an arbitrary title to a rearrangement

of the "Tarantella" folk dance so popular with the Italian people. It should be done characteristically lively and gracefully. The dance is a solo. It may be done in double formation if the individuals work independently, but close enough to give the impression of a duet.

FUNDAMENTAL STEP

Count 1. Hop on right foot, place left foot sideward.

Count 2. Close, sliding right foot to left.

Count 3. Hop on right foot, place left foot sideward.

Count 4. Close, sliding right foot to left.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Toe Touch, Forward, Sideward*

Count 1. Jump on right foot left toe touch forward.

Count 2. Hop on right foot, left toe touch aside of right foot.

Count 3. Hop on right foot, left toe touch sideward.

Count 4. Hop on right foot, left toe touch side of right foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Toe Touch Step*

Count 1. Leap sideward on left foot.

And—Step right foot across in front of left, rise on toes of both feet.

Count 2. Let heels sink to floor.

Count 3. Leap sideward on right foot.

And—Step left foot across in front of right, rise on toes of both feet.

Count 4. Let heels sink to floor.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Sideward Hop*

Count 1. Step sideward, making quarter turn left, on left foot.

Count 2. Hop forward on left foot.

Count 3. Hop forward on left foot.

Count 4. Hop forward on left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Toe Touch Tap*

Count 1. Jump on right foot, left toe touch forward.

Count 2. Hop on right foot, left toe tap forward.

Count 3. Hop on right foot, left toe touch sideward.

Count 4. Hop on right foot left toe tap sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Toe Touch Turn*

Count 1. Leap sideward left, making a quarter turn left on left foot, right toe touch forward.

And—Rise on toes slightly.

Count 2. Sink back to position of count 1.

Count 3. Leap sideward right, making a half turn right on right foot, left toe touch forward.

And—rise on toes slightly.

Count 4. Sink back into position of count 1.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

44. Technical Steps

Music $2/4$ time

FOREWORD

This dance, as its name indicates, is nothing more than a group of technical steps correlated for the purpose. They

have been shaped into a dance that works very well. The dance might be said to resemble a Russian combination. The steps given represent barely a suggestion of what is possible for the enthusiastic teacher. The dance is done in open formation in solo.

FUNDAMENTAL STEP

Count 1. Jump to cross-leg position, left foot in front.

Count 2. Make half turn right on toes of both feet to stride stand position.

Count 3. Jump to feet together.

Count 4. Jump to stride stand position.

FIRST VARIATION—*The Cross-Leg Jump*

Count 1. Jump, spread feet, close feet together lighting in cross-leg position, right foot in front, raising arms sideward and returning to sides.

Count 2. Jump in cross-leg position, right foot in front.

Count 3. Jump, spread feet, close feet together lighting in cross-leg position, left foot in front, raising arms sideward and returning to sides.

Count 4. Jump in cross-leg position, left foot in front.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Foot Circle*

Count 1. Leap on right foot, left foot circle sideward.

Count 2. Hop on right foot, left foot circle sideward.

Count 3. Hop on right foot, left foot circle sideward.

Count 4. Hop on right foot, left foot circle sideward.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Spread Jump*

Count 1. Jump, spread feet, redraw feet together lighting in cross-leg position, right foot in front.

Count 2. Jump, spread feet, redraw feet together lighting in cross-leg position, left foot in front.

Count 3. Same as count 1.

Count 4. Same as count 2.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Jump Turn*

Count 1. Jump, making half turn right, to cross-leg position, right foot in front.

Count 2. Jump in position of count 1.

Count 3. Jump, making half turn left, to starting position.

Count 4. Jump in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Alternate Cross-Leg Jump*

Count 1. Jump, feet change to cross-leg position, left foot in front, and then back to starting position, cross legs right foot in front.

Count 2. Same as count 1.

Count 3. Same as count 1.

Count 4. Jump to starting position.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

45. Russian Dance

Music $2/4$ time

FOREWORD

The "Russian Dance" is exceedingly athletic. The movements are exceptionally large and vigorous, and for this reason a considerable number of Russian steps are now being used in our gymnasiums. They are decidedly masculine. The dance

given below is a solo. The size of the movements practically forbid any other manner of execution.

FUNDAMENTAL STEP

Count 1. Jump to stride stand position, arms sideward.

Count 2. Jump on right foot, left leg raised sideward, right arm obliquely sideward and upward and left arm obliquely sideward and downward.

Count 3. Jump to stride stand position, arms sideward.

Count 4. Jump on left foot, right leg raised sideward, left arm obliquely sideward and upward and right arm obliquely sideward and downward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Squat*

Count 1. Drop to full squat position, hands between legs.

Count 2. Jump to stride stand position on heels, arms raised obliquely sideward and upward.

Count 3. Drop to full squat position hands between legs.

Count 4. Jump to stride stand position on heels, arms raised obliquely sideward and upward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Heel-Click*

Count 1. Step on right foot.

Count 2. Fling left leg sideward, leap off of right foot, hit left foot with right and land on right foot.

Count 3. Step on left foot.

Count 4. Fling right leg sideward, leap off of left foot, hit right foot with left and land on left foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The In and Out Jump*

Count 1. Jump to stride stand position, toes pointed out, knees slightly bent, arms sideward.

Count 2. Jump feet together, toes pointed in, arms wrapped about trunk.

Count 3. Jump to stride stand position, toes pointed out, knees slightly bent, arms flung sideward.

Count 4. Jump feet together, toes pointed in, arms wrapped about trunk.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Heel Touch Jump*

Count 1. Jump on right foot, left heel touch forward, right arm extended obliquely sideward and downward.

Count 2. Jump to position arms folded in front of chest.

Count 3. Jump on left foot, right heel touch forward, left arm extended obliquely sideward and downward.

Count 4. Jump to position, arms folded in front of chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION

Count 1. Drop to full squat position, hands on knees.

Count 2. Jump to upright position on right foot, trunk bent forward, left leg raised backward, hands on back of neck.

Count 3. Drop to full squat position, hands on knees.

Count 4. Jump to upright position on left foot, trunk bent forward, right leg raised backward, hands on back of neck.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

46. Cossack Dance

Music 2/4 time

FOREWORD

The "Cossack Dance" is a form of the Russian Dance. It is done with plenty of energy and "go." Solo in type, and putting all the muscles in the body to energetic effort this dance is a very popular gymnasium number.

FUNDAMENTAL STEP

Count 1. Jump slightly, dropping to full knee bend position.

Count 2. Jump to upright position on right foot, kick left foot forward.

Count 3. Leap off of right foot, swing left foot down, cutting off right, step on left foot, swing right foot backward.

Count 4. Hop on left foot in position of count 3.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Leaning Rest*

Count 1. Drop to full squat, hands on floor between legs.

Count 2. Extend legs backward to front leaning rest.

Count 3. Draw legs up to squat position, hands on floor between legs.

Count 4. Jump to upright position, arms folded in front of chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Triple Heel Click*

Count 1. Step on right foot.

Count 2. Fling left leg sideward, leap off right foot, hit left foot with right and land on right foot.

Count 3. Fling left leg sideward, leap off right foot, hit left foot with right and land on right foot.

Count 4. Fling left leg sideward, leap off of right foot, hit left foot with right and land on right foot.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Squat Kick*

Count 1. Drop to full squat position, arms forward.

Count 2. Hop on right foot in squat position, raise left foot forward.

Count 3. Hop on both legs in squat position.

Count 4. Jump to position, arms folded in front of chest.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Cross-Leg Turn*

Count 1. Jump to cross-leg position, left foot in front.

Count 2. Jump, making half turn right, to stride stand position.

Count 3. Jump to cross-leg position, left foot in front.

Count 4. Jump, making half turn right, to stride stand position.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-8.

FIFTH VARIATION—*The Squat Throw*

Count 1. Drop to full squat position, arms separated over right knee.

Count 2. Jump on right foot, left leg extended sideward, right hand back of neck, left hand on hip.

Count 3. Jump on both feet, left leg crossed in back of right, knees half bent.

Count 4. Jump to starting position.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

47. Slavic Dance

Music $2/4$ time

FOREWORD

This dance is nothing more than an arbitrary arrangement of Russian steps. In Russian dancing the head should always be held very erect and the arms in angular positions. It is also characteristic to dance with care-free abandon rather than with care and attention to details. This dance is purely solo. Remarks made concerning the other Russian dancers are equally pertinent here.

FUNDAMENTAL STEP

Count 1. Jump on right foot dropping to a full knee bend, left foot raised forward, arms folded in front of chest (Cut 82).

Count 2. Step on left foot at full knee bend, right foot raised forward.

Count 3. Step on right foot at full knee bend, left foot raised forward.

Count 4. Step on both feet, at full knee bend.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Stamp, Step and Click*

Count 1. Step on right foot across in back of left foot, hold left toe on floor in place, arms folded in front of chest.

And—Leap from right foot and strike bottoms of feet together sideward left, arms bent upward.

Count 2. Land on right foot, hold left foot off floor in place, arms folded in front of chest.

Count 3. Step on left foot across in back of right foot, hold right foot on floor in place.

And—Leap from left foot and strike bottoms of heels together sideward right, arms bent upward.

Count 4. Land on left foot, hold right foot on floor in place, arms folded in front of chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Heel Touch and Turn*

Count 1. Step on left foot touch right heel forward oblique, arms folded in front of chest.

Count 2. Step on right foot, touch left heel forward oblique.

Count 3. Step on both feet in place.

And—Jump high in air, execute full turn to left.

Count 4. Land on both feet in place.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Bend and Kick*

Count 1. Slight jump dropping to full knee bend, hands between legs near floor.

Count 2. Jump to stride stand on heels, arms sideward-upward oblique (Cut 83).

Count 3. Jump, dropping to full knee bend, hands between legs near floor.

Count 4. Jump to right, foot in upright position, raise left foot forward, fold arms in front of chest.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Hop and Stamp*

Count 1. Jump the left foot, raise right knee sideward, arms folded in front of chest (Cut 84).

And—Stamp right foot in place, raise left foot in place.

Count 2. Step on left foot across in back of right foot, raise right foot in place, arms flung sideward-upward oblique.

Count 3. Step on right foot, raise left knee sideward, arms folded in front of chest.

And—Stamp left foot in place, raise right foot in place.

Count 4. Step on right foot across in back of left foot, raise left foot in place, arms flung sideward-upward oblique.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 5-8.

FIFTH VARIATION—*The Heel Strike*

Count 1. Step on left foot, touch right heel forward oblique, arms folded in front of chest.

Count 2. Step on right foot, touch left heel forward oblique.

Count 3. Step on both feet in place.

And—Jump high in air, strike bottoms of both feet together under buttocks.

Count 4. Land on both feet in place.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SIXTH VARIATION—*"Bell" Step*

Count 1. Step on right foot across in front of left foot, hold left toe on floor in place, arms folded in front of chest.

And—Leap from right foot and strike bottoms of feet together sideward left, arms bent upward (Cut 85).

Count 2. Land on right foot, hold left foot off floor in place, arms folded in front of chest.

Count 3. Step left foot across in front of right foot, hold right toe on floor in place.

And—Leap from left foot and strike bottoms of heels together sideward right, arms bent upward.

Count 4. Land on left foot, hold right foot off floor in place, arms folded in front of chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

48. Yiddish Dance

Music 2/4 time

FOREWORD

The "Yiddish," as the reader will infer, is a character dance. The steps are arbitrarily arranged. The rhythm of the movements is practically the same as that of the sword dance, the heel being used in place of the toe. The dance is done in solo. The arm movements may be eliminated for general gymnastic use.

FUNDAMENTAL STEP

Count 1. Leap sideward on left foot, both arms raised to chest, palms up.

And—Right foot forward, step heavily on heel (toe pointed up), raise left foot from floor, extend right hand forward, palms up.

Count 2. Step on left foot heavily, raise right foot from floor, redraw right hand to chest.

Count 3. Leap sideward on right foot, both hands at chest, palms up.

And—Left foot forward, step heavily on heel (toe pointed up), raise right foot from floor, left hand forward, palms up.

Count 4. Step on right foot heavily, raise left foot from floor, redraw left hand to chest.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Forward Heel Touch, Stride Stand*

Count 1. Leap sideward on right foot, left heel touch forward, left hand thrust forward.

Count 2. Hold position of count 1.

Count 3. Leap sideward left on both feet, toes pointed out, knees slightly bent, redraw left hand to chest.

Count 4. Hold position of count 1.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Sideward Leap, Hold*

Count 1. Leap sideward on right foot, right knee bent slightly, left foot flat on floor sideward, left arm thrust sideward.

Count 2. Hold position of count 1.

Count 3. Leap sideward left on both feet, toes pointed out, knees bent slightly, redraw left hand to chest.

Count 4. Hold position of count 2.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

THIRD VARIATION—*The Jump, Heel Touch, Stride*

Count 1. Jump with both feet.

Count 2. Jump on right foot, left heel touch forward, left hand thrust forward.

Count 3. Jump on both feet, redraw left hand to chest.

Count 4. Jump to stride stand position.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Heel Touch Circle*

Count 1. Jump on right foot, left heel touch sideward, left hand thrust sideward.

Count 2. Hop on right foot, left heel touch obliquely sideward and forward, left arm swinging to corresponding position, obliquely sideward and forward.

Count 2. Hop on right foot, left heel touch forward, left arm swinging to corresponding position, forward.

Count 4. Jump on both feet, redraw hand to chest.

Counts 5-8. Counterlike of counts 1-8.

FIFTH VARIATION—*The Heel Point*

Count 1. Jump on right foot, left heel pointed forward, left hand thrust forward.

Count 2. Hop on right foot, left hand raised to front of right knee, redraw left hand to chest.

Count 3. Hop on right foot, left heel pointed forward, left hand thrust forward.

Count 4. Jump on both feet, redraw hand to chest.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-4.

SIXTH VARIATION—*The Heel Point, Stride*

Count 1. Jump on right foot, left heel pointed forward, left hand thrust forward.

Count 2. Jump on both feet, redraw left hand to chest.

Count 3. Jump to stride position on heels, both hands thrust forward.

Count 4. Jump on both feet, redraw hands to chest.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

49. Clog Dance

Music $2/4$ time

FOREWORD

The "Clog" is clearly a solo dance. The possibilities for steps are tremendous. We have presented here only the most rudimentary. The dancer should perform in a very loose-jointed manner. To get the best results the slouchy, fallen attitude of the shuffling negro just about meets the requirements.

FUNDAMENTAL STEP

Count 1. Strike toe of left foot moving forward and immediately touch it again moving backward.

Count 2. Stamp left foot in place.

Count 3. Strike toe of right foot moving forward and immediately strike it again moving backward.

Count 4. Stamp right foot in place.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIRST VARIATION—*The Cross Leg*

Count 1. Strike toe of left foot moving forward and immediately strike it again moving backward across in front of right.

Count 2. Stamp right heel in place.

Count 3. Strike toe of left foot moving forward and immediately strike it again moving backward to position.

Count 4. Stamp left foot in place.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-16. Same as counts 1-8.

SECOND VARIATION—*The Front Sideward*

Count 1. Strike toe of left foot moving forward and immediately strike it again moving backward, across in front of right.

Count 2. Stamp left foot across in front of right.

Count 3. Strike toe of right foot moving forward and immediately strike it again moving backward, as the whole leg steps sideward.

Count 4. Stamp right foot sideward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Counterlike of counts 1-8.

THIRD VARIATION—*The Sideward Travel*

Count 1. Strike toe of left foot moving forward and immediately strike it again moving backward, across in back of right.

Count 2. Stamp left foot across in back of right.

Count 3. Strike toe of right foot moving forward and immediately strike it again moving backward, as the whole leg steps sideward.

Count 4. Stamp right toe sideward.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FOURTH VARIATION—*The Front Cut*

Count 1. Strike toe of left foot moving forward and immediately strike it again moving backward, across in front of right.

Count 2. Stamp on left foot across in front of right.

Count 3. Strike toe of right foot moving forward and immediately strike it again moving backward, as the leg circles out, around in front of left.

Count 4. Stamp on right foot across in front of left.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

FIFTH VARIATION—*The Back Cut*

Count 1. Strike toe of left foot moving forward and immediately strike it again moving backward, across in back of right.

Count 2. Stamp on left foot across in front of right.

Count 3. Strike toe of right foot moving forward and immediately strike it again moving backward, as the leg circles out around in back of left.

Count 4. Stamp on right foot across in back of left.

Counts 5-8. Same as counts 1-4.

Counts 9-16. Same as counts 1-8.

50. Irish Jig

Music $2/4$ time

FOREWORD

The "Jig" is a great favorite with the Irish. The rollicking, exuberant, rough and ready swagger of the Celt should be kept in mind when practicing it. Like the majority of dances from this part of the world it is purely solo in type. In carrying on this dance execute Variations for twelve counts and finish with the Fundamental Step.

A thorough practice of the three movements fundamental to jigging will be found to be a great help in the execution of the steps. These three movements are:

Single: One tap executed with the ball of the foot.

Double: One scrape followed by one tap of the ball of the same foot. Scrape may be forward or backward.

Triple: Two scrapes followed by one tap of the ball of the same foot. Scrapes may be forward-backward or backward-forward.

Each—Single, Double, and Triple—is done to one count.

FUNDAMENTAL STEP

Count 1. Leap from left foot and click heels together sideward right, land on left foot.

And—Tap right heel fore oblique twice in rapid succession.

Count 2. Step on left foot after shifting weight momentarily to right heel.

And—"Double" with right foot.

Count 3. Hop on left foot.

And—Strike right heel against left and hop on left foot.

Count 4. Stamp right foot fore oblique.

FIRST VARIATION—*The Heel Strike in Circle*

Count 1. Step on right foot in place.

And—Strike left heel against right heel (Cut 86).

And—Hop on right foot.

Count 2. Step on left foot in place.

And—Strike right heel against left heel,

And—Hop on left foot.

Count 3. Same as count 1.

Count 4. Same as count 2.

Counts 5-8. Same as counts 1-4.

Counts 9-12. Same as counts 1-4.

SECOND VARIATION—*The Touch and Kick*

Count 1. Jump on left foot right toe touch forward oblique (Cut 87).

Count 2. Hop on left foot, kick right foot forward oblique.

Count 3. Step on right foot across in back of left, lifting left foot from floor.

And—Step in place on left foot, raise right from floor.

Count 4. Step on right foot across in front of left foot, raise left foot from floor.

Counts 5-8. Counterlike of counts 1-4.

Count 9-12. Same as counts 1-4.

THIRD VARIATION—*The "So High"*

Count 1. Step left foot sideward, keep right foot on floor.

And—Step on right toe across in front of left foot, keep left foot on floor (Cut 88).

Count 2. Step left foot sideward, keep right foot on floor.

And—Step on right toe across in back of left foot, keep left foot on floor.

Count 3. Step left foot sideward, keep right foot on floor.

And—Step on right toe across in front of left foot, keep left foot on floor.

Count 4. Step left foot sideward, keep right foot on floor.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FOURTH VARIATION—*The "Shillalah"*

Count 1. Jump on left foot, right toe stamp forward.

Count 2. Hop on left foot, right kick forward.

And—Hop on left foot, right raised forward.

Count 3. Stamp on right foot forward, raise left foot from floor.

And—Stamp on left foot backward, raise right foot, stamp on right foot forward, raise left foot (quickly).

Count 4. Stamp on left foot backward, keep right foot on floor (Cut 89).

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

FIFTH VARIATION—*The Heel and Toe*

Count 1. Right heel touch forward oblique, left foot in place.

And—Right toe touch forward oblique, left foot in place.

And—Step left foot forward closing to rear of right foot.

Count 2. Right heel touch forward oblique, left foot in place.

And—Right toe touch forward oblique, left foot in place,

And—Step left foot forward closing to rear of right foot.

Count 3. Same as count 1.

Count 4. Same as count 1.

Counts 5-8. Counterlike of counts 1-4.

Counts 9-12. Same as counts 1-4.

51. Tumbler's Dance

Music 4/4 time

FOREWORD

This dance is simply a set-up of familiar tumbling activities. The dance is done in solo and is arranged so that each variation of four counts is followed by the fundamental step of four counts. The steps may be given for 16 or 32 counts, preferably 32. The dancers should have plenty of room. Movements more intricate than those found here will be found too difficult for the ordinary class.

FUNDAMENTAL STEP

Counts 1-4. Four running steps in place making half turn about.

FIRST VARIATION—*The Cartwheel*

Count 1. Raise right foot from floor, bend body sideward left, place left hand on floor.

Count 2. Spring left foot from floor, place right hand on floor parallel with left.

Count 3. Place right foot on floor, raise left hand from floor.

Count 4. Place left foot on floor in stride position, raise right hand from floor.

SECOND VARIATION—*The Forward Roll*

Count 1. Full knee bend, hands on floor between knees.

Count 2. Forward roll.

Count 3. Rise to standing position.

Count 4. Jump straight up, spread feet sideward, bring feet together, light.

THIRD VARIATION—*The Jump Turn*

Count 1. Jump both feet in place.

Count 2. Jump, make full turn left, light on both feet.

Count 3. Jump both feet in place.

Count 4. Jump make full turn left, light on both feet.

FOURTH VARIATION—*The Jackknife*

Count 1. Jump both feet in place.

Count 2. Jump, kick both feet forward, touch toes with hands.

Count 3. Jump both feet in place.

Count 4. Jump, kick and spread both feet forward, touch toes with hands.

FIFTH VARIATION—*The Backward Roll*

Count 1. Full knee bend, hands on hips.

Count 2. Backward roll (using hands).

Count 3. Rise to standing position.

Count 4. Jump straight up, spread feet sideward, bring feet together.

SIXTH VARIATION—*The Heel Kick*

Count 1. Jump both feet in place.

Count 2. Jump, kick both heels up to buttocks, slap both heels with hands.

Count 3. Jump both feet in place.

Count 4. Jump, kick both heels up to buttocks, slap both heels with hands.

52. Athletic Dance

Music 4/4 time

FOREWORD

This dance like the foregoing is purely an arrangement of characteristic physical activities. It may be carried on in any open formation that admits of plenty of room for each individual. There are several other athletic events that might be included, but as has been often stated before, this last is primarily suggestive. The step arrangements are the same

here as in the Tumbler's Dance. The fundamental step is alternated with the variation.

FUNDAMENTAL STEP

Counts 1-4. Four running steps in place making half turn left.

FIRST VARIATION—*The Broad Jump*

Count 1. Rise on toes, hands raised over head.

Count 2. Half knee bend, arms extended backward.

Count 3. Swing arms forward and jump lighting on both feet, full knee bend, arms held forward.

Count 4. Straighten knees, lower arms.

SECOND VARIATION—*The Shot Put*

Count 1. Step on right foot with quarter turn right, left foot raised sideward, right hand palm up at shoulder, left hand extended sideward.

Count 2. Hop on left foot in position of count 1.

Count 3. Step forward on left foot, keep arms and body in same relative position as count 1.

Count 4. Leap with half turn left to right charge position, weight over right leg, right arm extended forward, left arm extended sideward.

THIRD VARIATION—*The Discus Throw*

Count 1. Step left foot sideward to stride position, both hands clasped over left shoulder.

Count 2. Half knee bend, right arm swing out to side, left arm swing across front.

Count 3. Pivot on left foot, right foot swing across front, make half turn left, both arms held sideward.

Count 4. Pivot on right foot, swing left foot across back, make half turn left, swing right arm across front, weight on left foot.

FOURTH VARIATION—*The High Jump*

Count 1. Leap forward on left foot.

Count 2. Leap forward on right foot.

Count 3. Leap forward on left foot.

Count 4. Leap, make scissors jump landing on both feet.

FIFTH VARIATION—*The Javelin Throw*

Count 1. Jump to walk stand position left foot forward, right hand clenched above shoulders, left hand sideward.

Count 2. Jump to walk stand position right foot ahead, arms retained in position of count 1.

Count 3. Same as count 1.

Count 4. Jump to wide charge position right foot ahead, right arm flung forward, left arm flung backward.

SIXTH VARIATION—*The Hop, Step, and Jump*

Count 1. Half knee bend, arms extended backward.

Count 2. Jump forward on left foot.

Count 3. Hop forward on left foot.

Count 4. Leap forward on both feet.

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